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Adobe Elements

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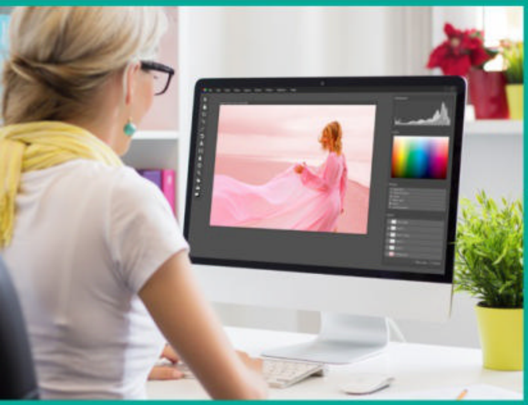

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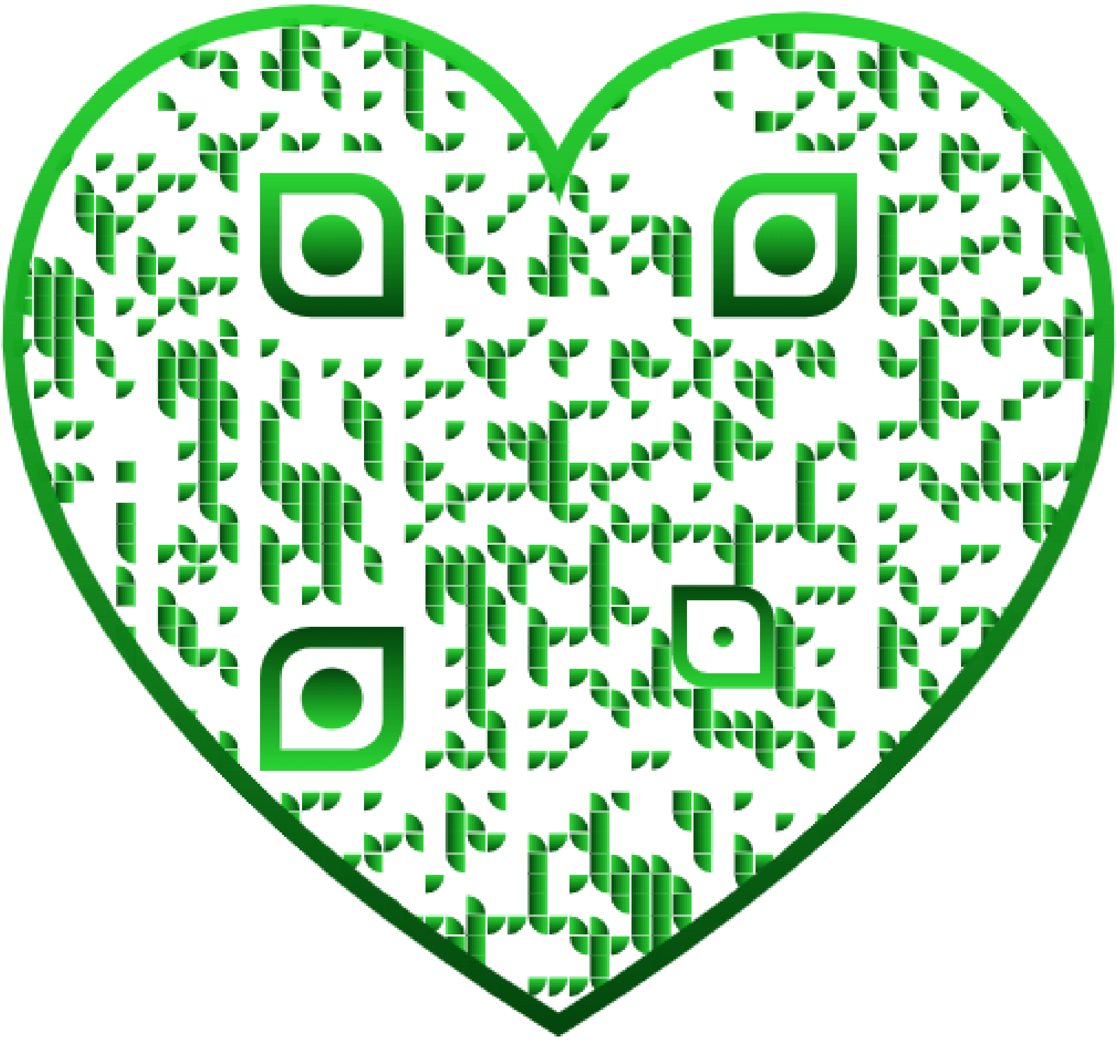

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Papercut's

Adobe Elements

USER MANUAL

Elements is a photo editor and organiser that gives you the control to find, catalogue, edit and share your favourite images effortlessly.

If you've ever wanted to do more with your photo collection but didn't need the advanced power of Adobe Photoshop CC, then Elements is for you. Now, thanks to Adobe Photoshop Elements, you have an easy and affordable means to find all those elusive images, organise them and manipulate your favourite ones to make them even better. It is easier than ever to quickly and easily make your images look amazing with just a few clicks of your mouse. From automated and guided edits to hands-on expert modes, you can create exactly what you want. The only thing holding you back is your imagination. Get started with Photoshop Elements and let us show you how.

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96 Sponge, Dodge and Burn
98 Draw Fill Shapes and Text
98 Brush Tool
100 Eraser Tool
101 Paint Bucket Tool
103 Horizontal Type Tool
104 Modify, Crop, Move and Recompose
104 Crop Tool
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Starting with Photoshop Elements

If you are new to Photoshop Elements, cataloguing your photos and digitally manipulating them may seem like a whole new world you have to conquer. Do not worry though, we will guide you through the basics and get you started on your way to becoming a skilled user of the software. We hope to have you importing, tagging, organising and editing your photos like a pro in no time at all. With that in mind, let's begin the journey and get you more familiar with how it all works.

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31 Try This

What is Photoshop Elements?

Let's take a moment to get to know a little more about the software and how it can help you with your day to day image editing.

Adobe Photoshop Elements is a great option for those who want an extensive toolset that can take on most of their image editing needs, without the requirement of highly advanced features such as you would find in Photoshop CC. It is also a great choice for those who only need one-click solutions to their image editing needs, or perhaps want to start to learn how to take on the more involved techniques and tools that Elements has to offer. Another big plus point in its favour is that it is one of the very few remaining Adobe products that can be purchased outright, without the need for subscription.

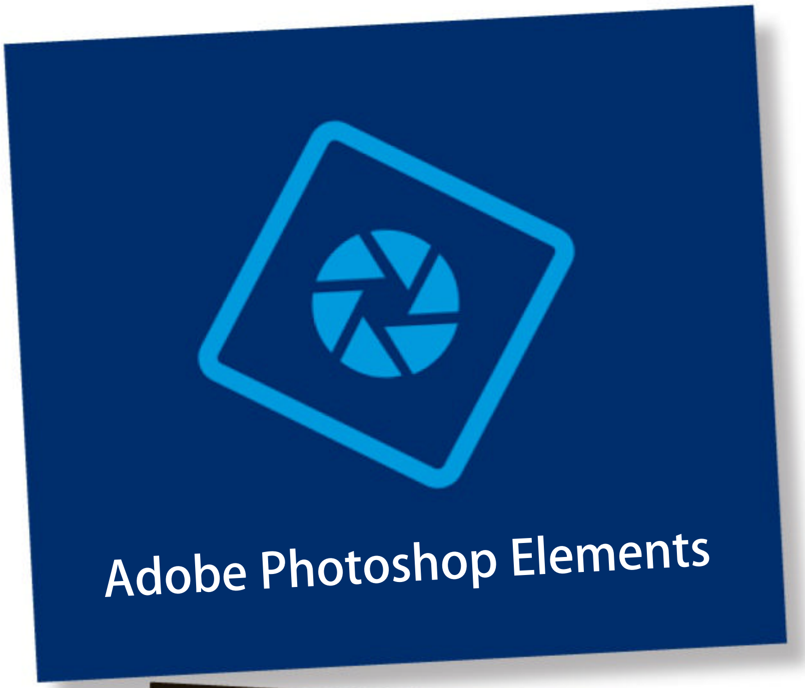
A Worthy Alternative

There was a time when, in certain quarters, Elements was considered a dumbed-down version of Photoshop with a limited toolset, that was only meant for beginners with no aspirations to advance to the more technically advanced techniques seen in Photoshop. However, recent versions of Elements have shown that it is a worthy standalone alternative to using Photoshop. It is a focused image editor and cataloging application that is more than capable of taking on any image editing task you care to send its way.

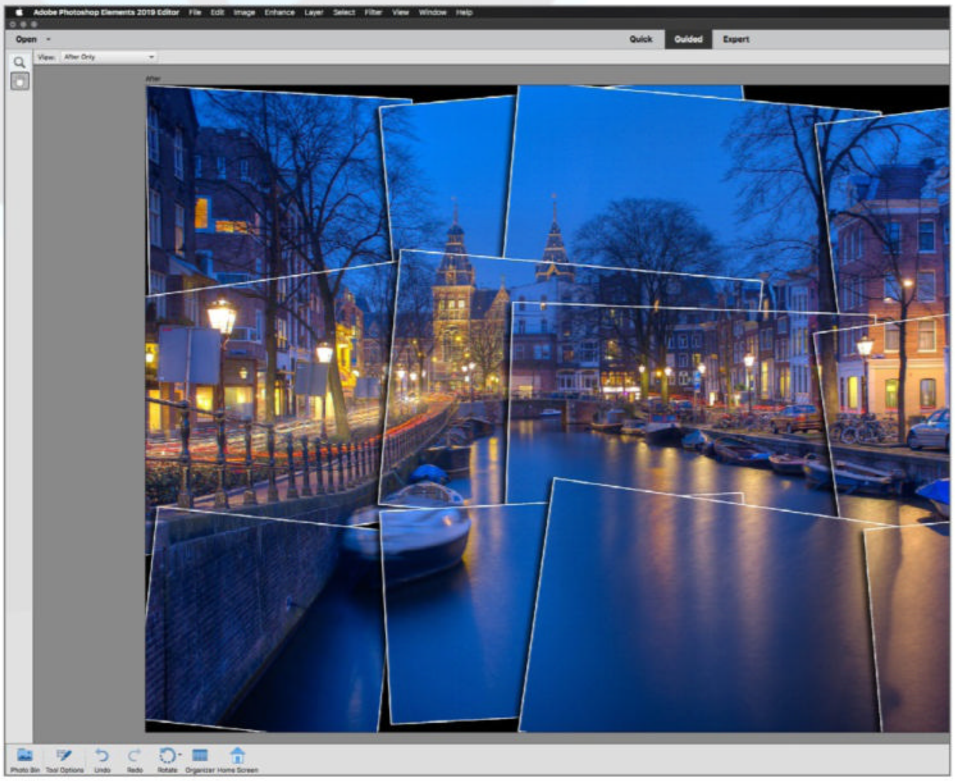
In its current form, Adobe Photoshop Elements is comprised of two main components. One is the image editing module of the software where you can touch up your photos or even manipulate and transform them beyond recognition. The Edit section is broken down into three sections. The first is the Quick Edit mode, then comes the Guided Mode section and finally there is the Expert mode.

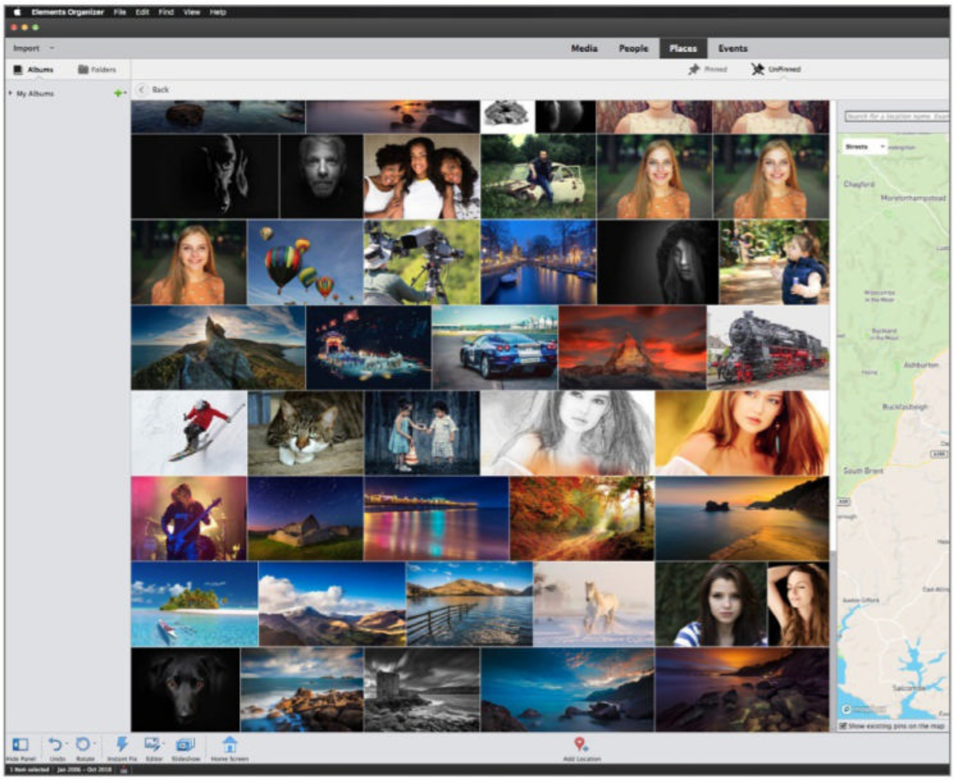
Make the Most of Modules

Each module has its own set of tools and preset options that can quickly get the job done. Quick Edit, as the name suggests, contains the basic editing



Adobe Elements Organiser


Adobe Photoshop Elements 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Open
Quick
Guided
Expert
View: After Only
After
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen


Elements Organizer
File
Edit
Find
View
Help
Import
Media
People
Places
Events
Albums
Folders
My Albums
Back
Pinned
Unpinned

The Adobe Photoshop Elements and Organiser interfaces are designed to be as intuitive as possible with plenty of options for beginners and experienced users alike.

tools such as colour correction, cropping, quick selection, spot healing, sharpening and lighting fixes. You can also apply some one-click presets such as Smart Fix, Exposure and Lighting.

Helping Hand

The Guided module is also fairly self-explanatory. Here you can make any number of popular image adjustments to your photos, with guided step-by-step tutorials, such as altering brightness and contrast, resizing photos, rotating and straightening your images and adding vignettes. It also has a number of specialised and fun options for restoring old photos, creating your own frames and replacing backgrounds.

More Advanced Options

Finally comes the Expert mode. This has more of the feel of its big brother, Photoshop to it. It has a toolbar ranged down the left hand side of the workspace and on the right is the layers panel that behaves much in the same way as Photoshop's layers palette. Here you also have access to a number of photo colour presets such as Faded Photo, Glow and Monotone Color. There are also a number of filters for more artistic effects such as coloured pencils, watercolours, distortion effects and sketch filters. You can also add Bevels, Patterns, Strokes, Photographic Effects and much more by accessing the icons in the lower right of the taskbar at the bottom of your workspace. Expert mode is the most hands-on of the three modes you can employ and gives you access to all the tools, so you can apply all your own advanced edits to your photos.

Getting Organised

The second main component of the latest Adobe Photoshop Elements is the Elements 2019 Organiser. At its heart, this is a cataloguing and photo organising program that lets you import, sort, tag and rate your photos. If you wish, you can create albums and use names, locations, date, time and GPS data to sort them. The program can even employ face recognition to find and sort photos of people and tag them much as you would in Facebook. Indeed, you can actually import your list of Facebook friends as an aid to tagging the people in your photos. If it detects a similar name being entered as a tag, it will display those existing names similar enough as a match to be an option for tagging.

The two components of Photoshop Elements and Elements Organiser are separate programs, which can be a bit of nuisance if you need to keep switching between them but you have at your disposal a set of powerful editing tools that will keep beginner and expert happy.

Over the page we'll begin to delve deeper into the workspaces offered by the Editor and Elements Organiser. It is best to consider the Editor module as your digital darkroom and design studio and to think of Elements Organiser as your library, where you keep all your media items such as photos and videos.

The Elements Home Screen

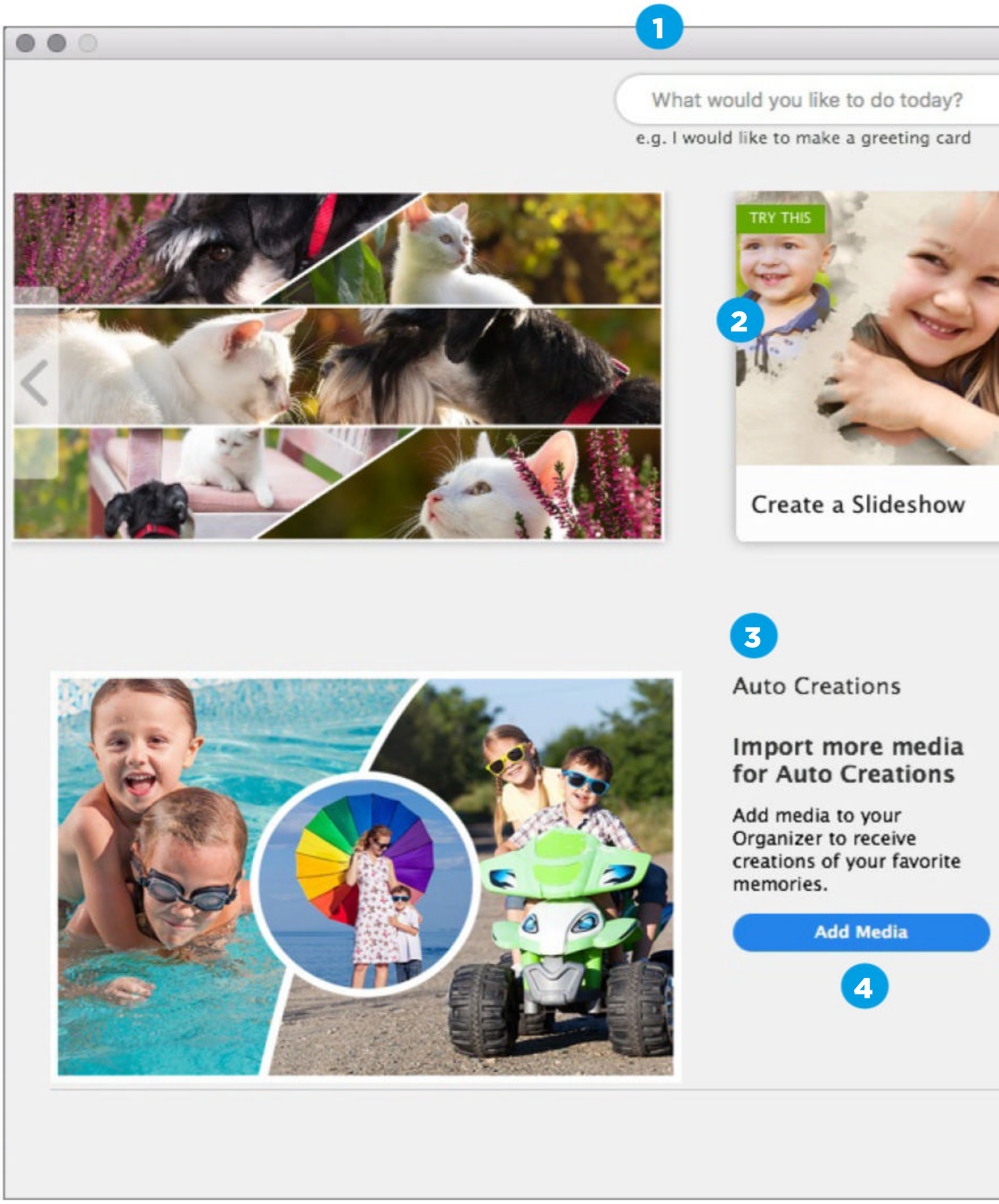
We start the journey by becoming more familiar with all the module environments you will be working with.

Welcome Home

When you open Adobe Photoshop Elements 2019, you are presented with a Home screen. This simple screen is your gateway to the Photo Editor program or the Organiser. The third option available is to activate the Adobe Premiere Elements Video Editor, if you have purchased that as well. If not, it will ask if you want to download a trial version.

You also have the option at the top of the Home screen to search for help on things you want to achieve in the programs or to click on any of the featured Try This guides and What's New items and Inspiration articles ranged across the screen.

On the extreme top right of the page are buttons for Facebook and Twitter and a Help button that takes you to Adobe Customer Support.


1
What would you like to do today?
e.g. I would like to make a greeting card
TRY THIS
2
Create a Slideshow
3
Auto Creations

Import more media for Auto Creations

Add media to your Organizer to receive creations of your favorite memories.

1 Search Option

From the home page you can can search for things you need to learn more about. If you want to learn how to make a calendar for instance, type that in the search bar and it will show you links to help files that can tell you more.

2 Featured Guides

Ranged along the top of the home page are a number of clickable guides and inspirational media that gets you into the heart of what Photoshop Elements 2019 is all about. There are several themes you can access. Try This are guided tutorials that help you create exciting media and art. What's New highlights all the step-by-step features that are new to this version. Inspiration is a collection of stories and articles to get you in a creative mood.

3 Auto Creations

When you open the home page for the first time, you will be prompted to add media for Auto Creations to make a series of personalised creations, such as slide shows that use your own photos and videos.

4 Add Media

Auto Creations are created with media (photos or videos) that you've imported. If you haven't imported any media yet, click Add media under Auto Creations on the Home screen and relaunch the app. You can open and edit any Auto Creation and instantly share it with your family and friends.

5 Program Chooser

To the right of the home page are the icons for Organiser, Photo Editor and Video Editor. You can click on these to activate the relevant program. If you do not have the Adobe Premiere Elements video editor program for instance, it will ask you if you want to try if for free with the option to purchase later if you wish.

6 Recent Files

Any images you have been working on recently will be displayed here for quick access. Click on the image you want to continue working on and it will be opened within the relevant program.

7 Facebook Button

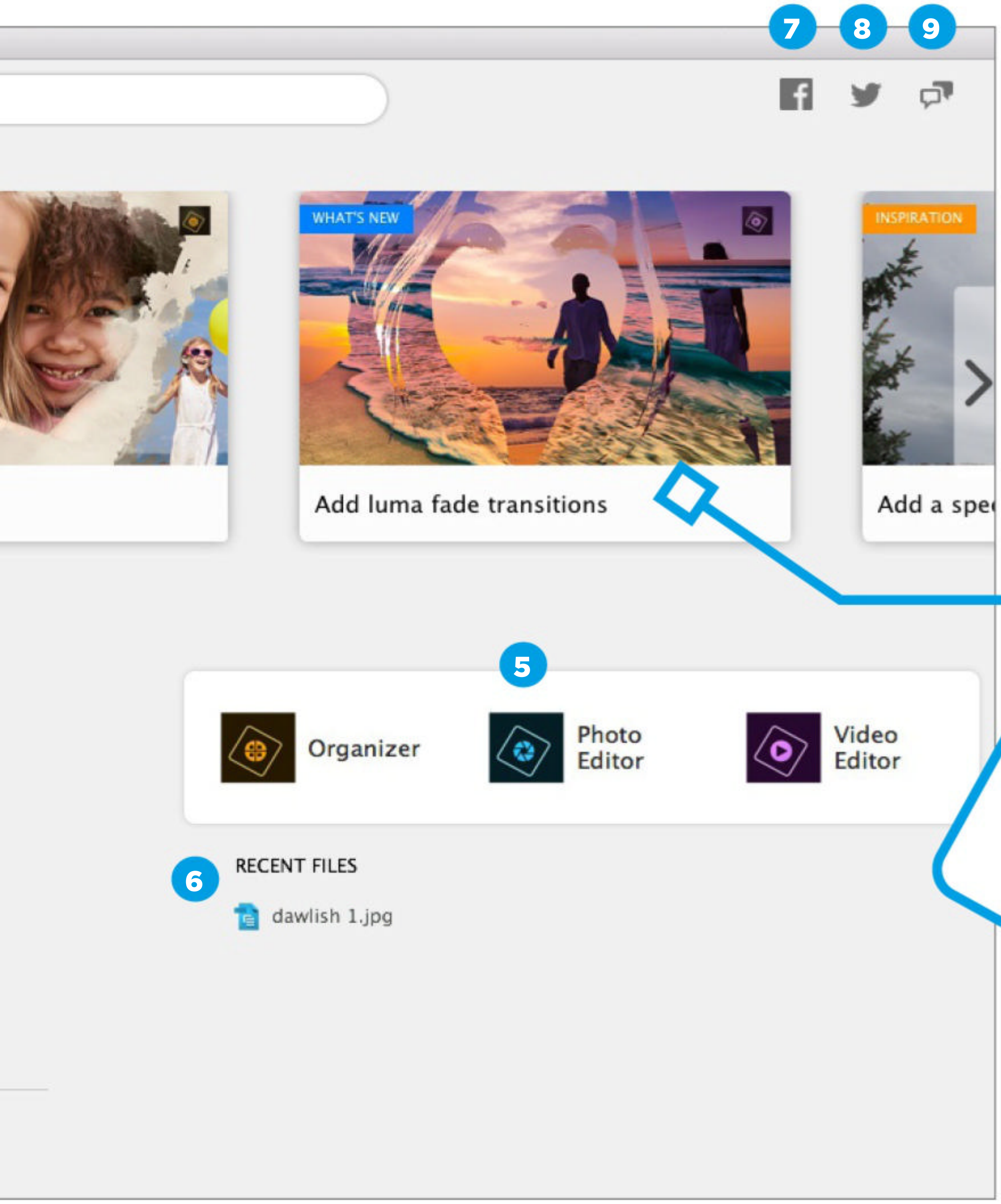
Click this button to go to the Adobe Photoshop Elements Facebook page.

8 Twitter Button

When you click this button, it will take you to the Photoshop Elements Twitter feed where you can view, reply to, retweet and like tweets.

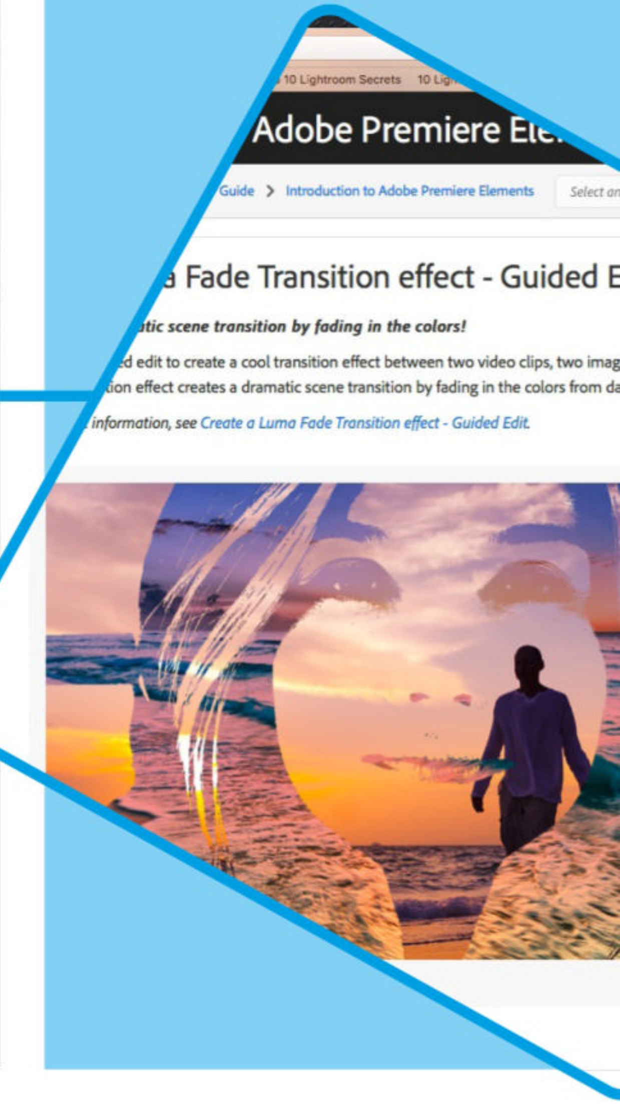
9 Help Button

If you need further assistance, you can click this button to be directed to the Adobe Customer Support webpage.


7
8
9
WHAT'S NEW
Add luma fade transitions
INSPIRATION
Add a spe
5
Organizer
Photo Editor
Video Editor
6
RECENT FILES
dawlish 1.jpg

Explore the Guides

For those who are in need of more guidance, or just some creative inspiration, go ahead and click on any of the featured guides and articles to explore more of the online world of features Adobe Photoshop Elements has to offer.


10 Lightroom Secrets
10 Lig
Adobe Premiere Ele
Guide
Introduction to Adobe Premiere Elements
Select an

a Fade Transition effect - Guided E

atic scene transition by fading in the colors!

d edit to create a cool transition effect between two video clips, two imag

ion effect creates a dramatic scene transition by fading in the colors from da

information, see Create a Luma Fade Transition effect - Guided Edit.

The Quick Mode Workspace

For fast and simple edits, this is the mode to get you editing quickly, with one-click results for better photos.

One-click Power

Although this mode is designed to be quick and simple to use, it is still a powerful method to rapidly improve your photos with easy one-click presets that give you instant feedback on how your image will look with the new adjustments applied. There are many filters to choose from and many ways you can adjust your image to make it perfect, so you can share it with the world.

1 The File Menu

Although a number of file menu option will not be accessible, the main ones that you need will be available. All the Enhance options are there as well as the Filter Gallery presets.

2 Mode Selector

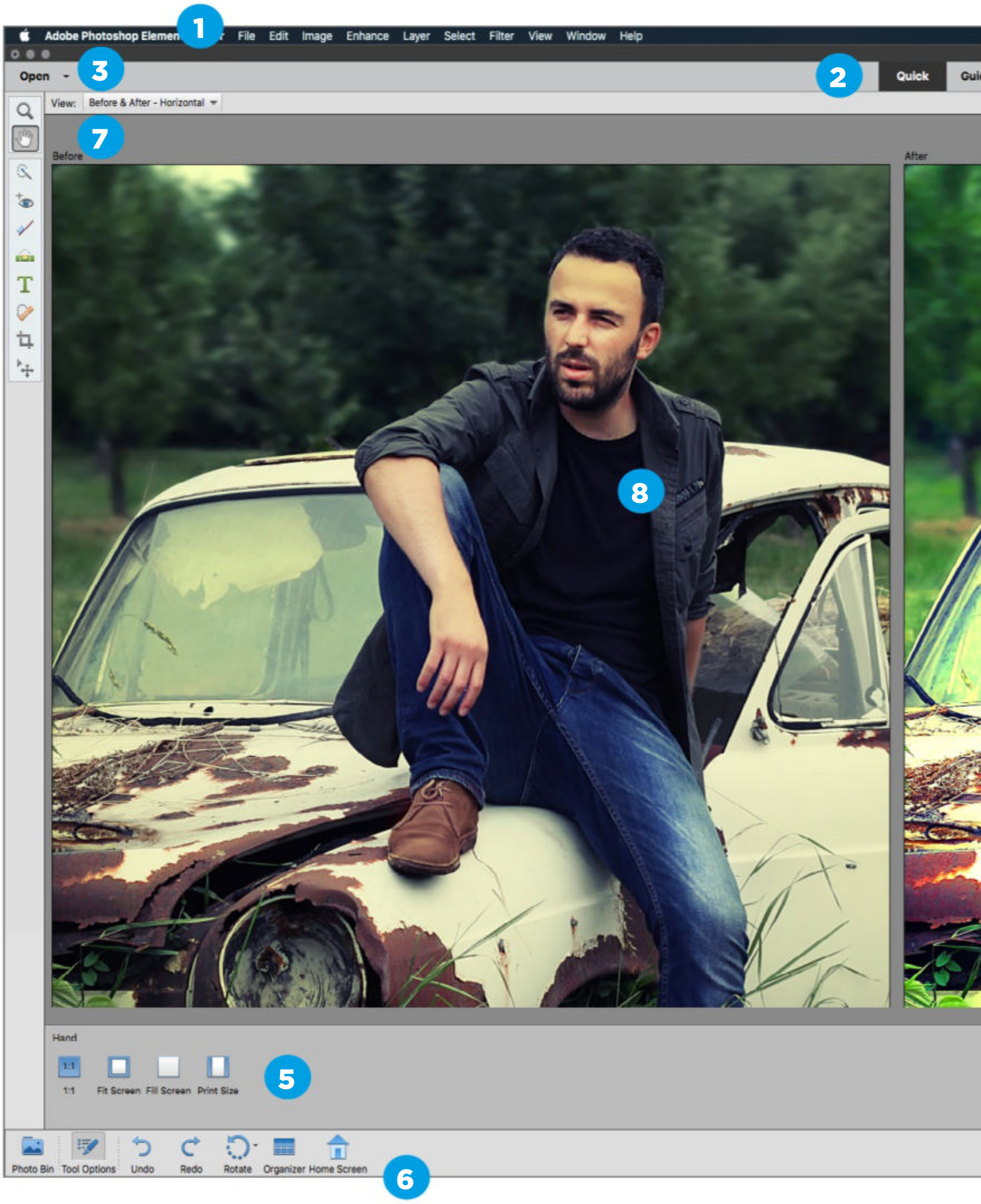
Here can you can exit the current mode and choose to enter the Guided or Expert modes.

3 The Open Button

This is a simple button to specify a new project to work on. Click it to create a new document at the size you want. When you click OK, the document will be created and can be worked on in either Quick mode or Expert mode.

4 The Toolbar

The Quick mode toolbar has a core set of tools to get your image looking great with minimal effort. You can make quick selections to specific areas of the photo, crop it, straighten the horizon, whiten teeth and fix eyes as well as adding text and a number of varied filters, textures and adjustments.


Adobe Photoshop Elements
1
File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Open
3
2
Quick
Gui
View:
Before & After - Horizontal
7
Before
After
8
Hand
1:1
Fit Screen
Fill Screen
Print Size
5
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen
6

5 The Tool Options Bar

For every tool you activate in the toolbar, you have another panel called the Tool Options bar that gives you many more choices as to how that tool can be modified and controlled. There are also additional tools that can be accessed in the Tool Options bar.

6 The Taskbar

The taskbar is situated at the bottom of the workspace and contains all the most frequently used actions, which are displayed as buttons. Click each one and you can see all the images you are working on at that time, display or hide the Toolbar Options bar and Undo or redo any steps you have performed on your image. You also have the option to rotate the image and activate the Elements Organiser if you need to.

7 View Options

Clicking on this button reveals the View options. This is useful if you want to compare a before and after view of your currently active image, to see how much the image has changed from its original untouched state.

8 Active Image Area

The image you are working on is displayed in this area. It will either be as a single image or, if you have chosen a different view option, as two images that represent the before and after state of the photo.

9 Zoom Slider

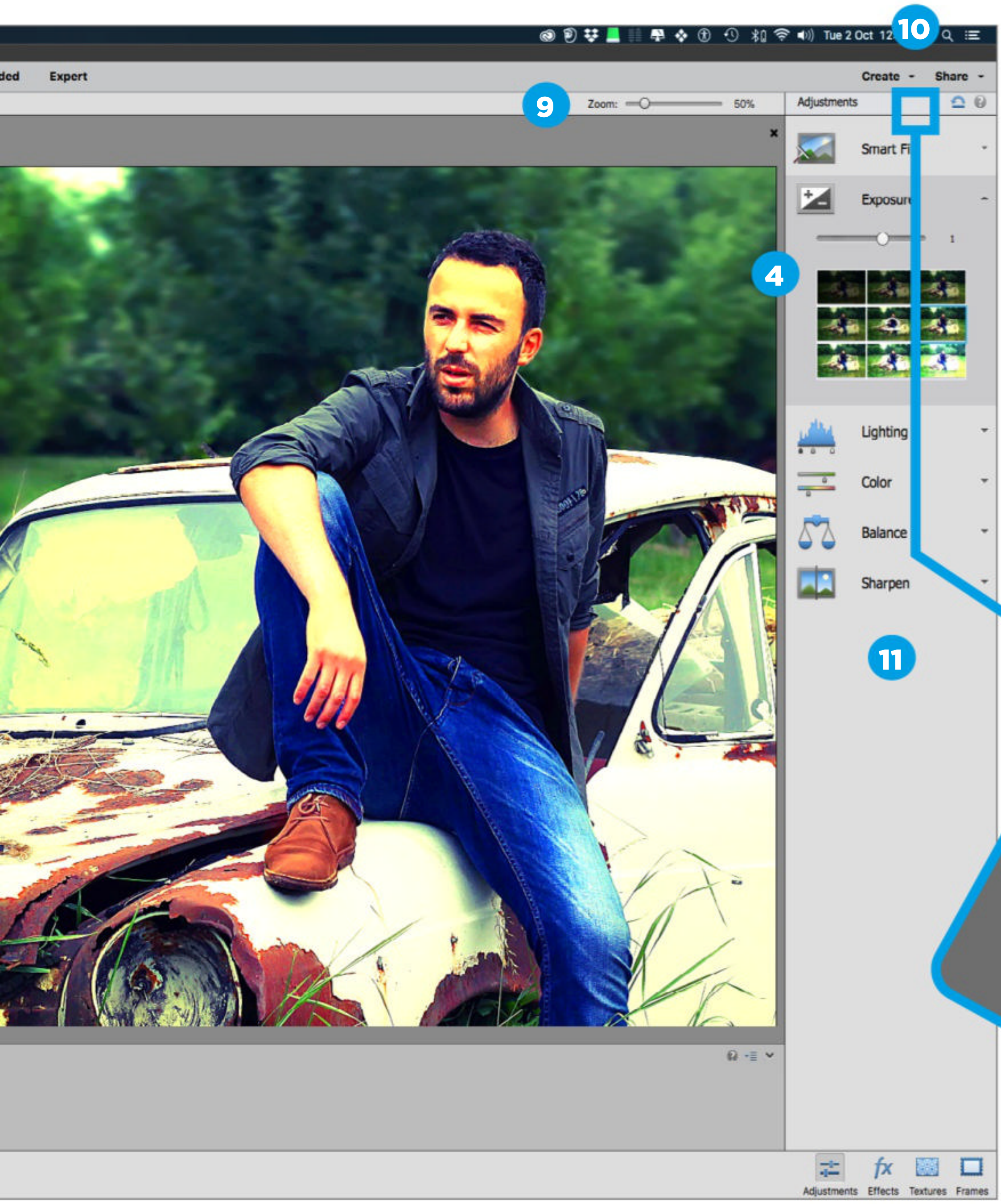
This slider lets you quickly zoom your image from 1% all the way up to 3200%.

10 Create and Share

These two dropdown menus display options for creating slide shows, photo books, greetings cards, calendars, Facebook Covers and much more. You can also share your works of art on Facebook, Flickr and Twitter.

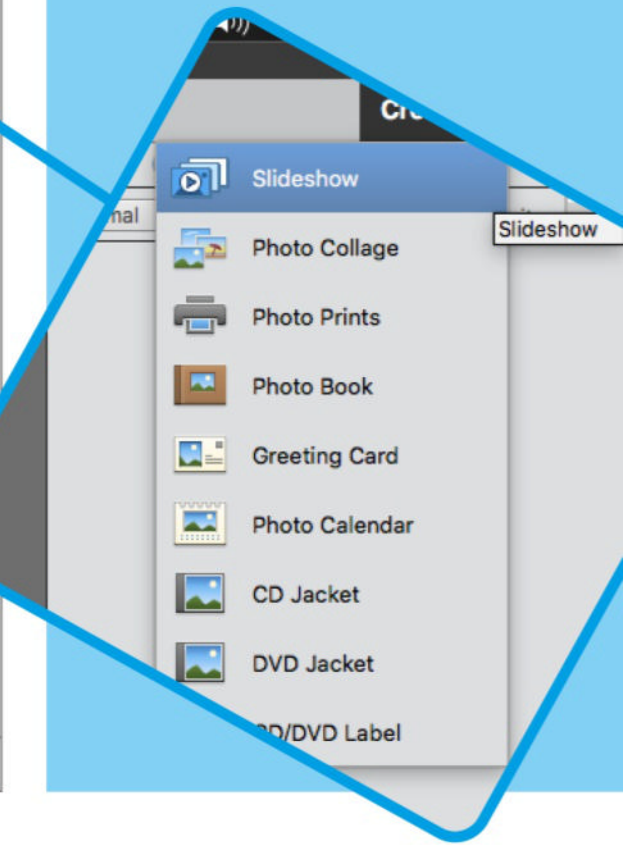
11 The Panel Bar

This panel changes content depending on what adjustment or effect you are using. If you are using the Adjustment tools, then they will be displayed in the right hand panel bar. Items such as Smart Fix, Exposure, Lighting and Colour will be available here and each can be clicked to reveal its available options. The Effects menu, Textures and Frames are also available to be accessed here.


10
Tue 2 Oct 12
ded
Expert
Create
Share
9
Zoom:
50%
Adjustments
Smart Fi
Exposur
4
Lighting
Color
Balance
Sharpen
11
Adjustments
Effects
Textures
Frames

Create and Share

Don't forget to check out the Create and Share options. Whether you want to share your creation online and on social media or make prints of your photos or even calendars, click the buttons to explore further.


Cr
nal
Slideshow
Photo Collage
Photo Prints
Photo Book
Greeting Card
Photo Calendar
CD Jacket
DVD Jacket
D/DVD Label
Slideshow

The Guided Mode Workspace

This mode is great for accomplishing a variety of effects, with a handy guide for each one you use.

1 Category Selector

Here can you can select which effect you want to apply to your image. There are six categories of effects to choose from.

2 Basics

Contains the Basic effects Brightness and Contrast, Correct Skin Tone, Crop Photo, Levels, Lighten and Darken, Resize Your Photo, Rotate and Straighten, Sharpen and Vignette Effect.

3 Colour

This category contains Enhance Colour, Lomo Camera Effect, Remove Colour Cast and Saturated Film Effect.

4 Black & White

This section has a number of effects centred around monochrome. Black and White, B&W Colour Pop, B&W Selection, High Key, Line Drawing and Low Key.

5 Fun Edits

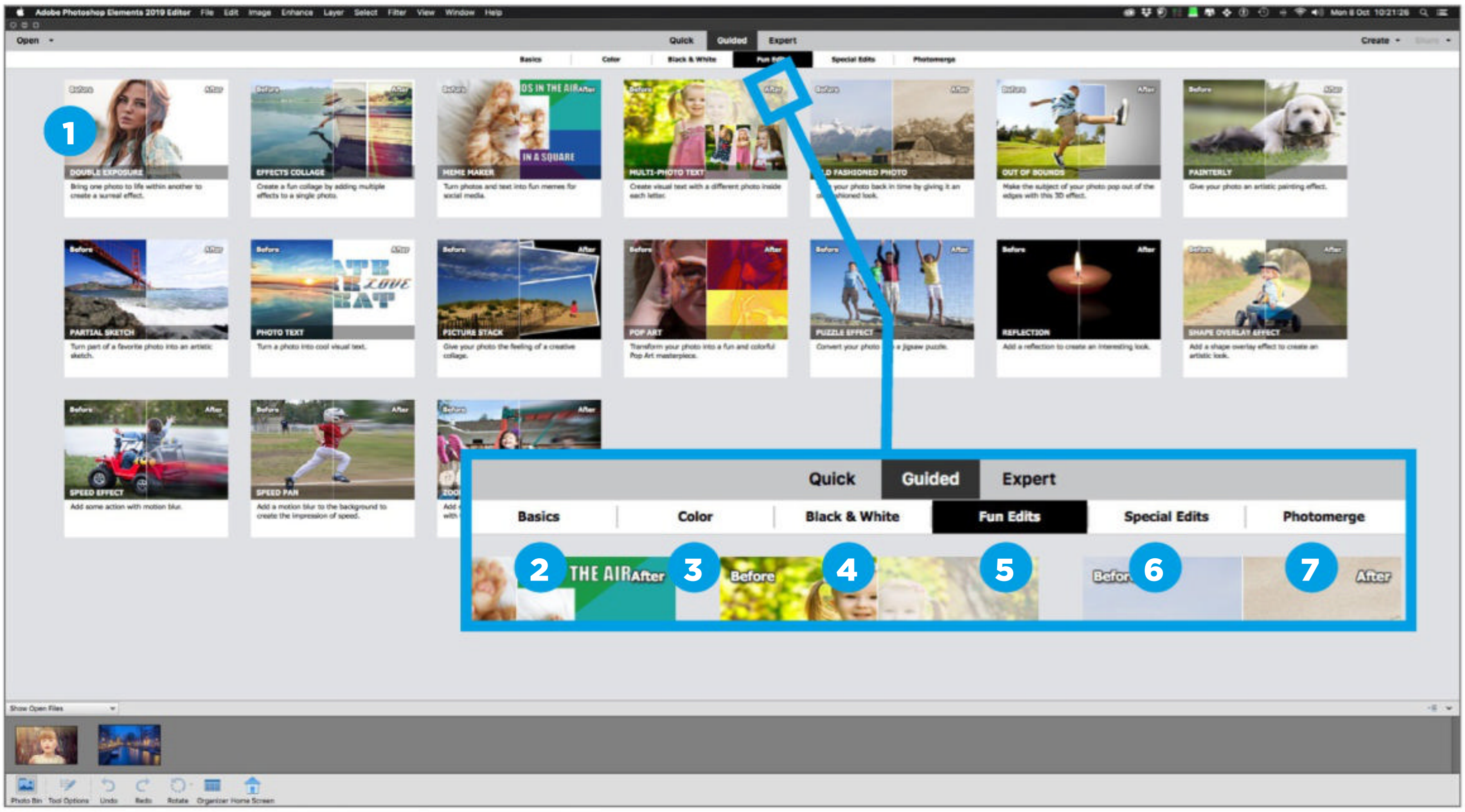
You can find a lot more creative edits under this category. You have some diverse effects to try out such as Double Exposure, Effects Collage, Meme Maker, Multi-photo Text, Old Fashioned Photo, Out of Bounds, Painterly, Partial Sketch, Photo Text, Picture Stack, Pop Art, Puzzle Effect, Reflection, Shape Overlay Effect, Speed Effect, Speed Pan and Zoom Burst Effect.

6 Special Edits

More specialised image manipulation effects are kept in this section of the Guided edit workspace. It contains Replace Background, Depth Of Field, Frame Creator, Orton Effect, Perfect Portrait, Recompose, Replace Background, Restore Old Photo, Scratches And Blemishes, Text and Border Overlay, Tilt-shift and Watercolour Effect.

7 Photomerge

The Photomerge section mainly concentrates on blending two or more photos or extracting and merging subjects from one shot into another.


Quick
Guided
Expert
Basics
Color
Black & White
Fun Edits
Special Edits
Photomerge
DOUBLE EXPOSURE
EFFECTS COLLAGE
MEME MAKER
MULTI-PHOTO TEXT
OLD FASHIONED PHOTO
OUT OF BOUNDS
PAINTERLY
PARTIAL SKETCH
PHOTO TEXT
PICTURE STACK
POP ART
PUZZLE EFFECT
REFLECTION
SHAPE OVERLAY EFFECT
SPEED EFFECT
SPEED PAN
1
2
3
4
5
6
7

There's Photomerge Compose, Photomerge Exposure, Photomerge Faces, Photomerge Group Shot, Photomerge Scene Cleaner and Photomerge Panorama.

8 Open

If you choose to select a new image from the Open menu during a guided edit, you will be asked if you want to discard the current guide, in order to start a new one with the image you are about to open.

9 Zoom Tool

Click the Zoom Tool icon or press Z to activate the zoom tool. You can magnify the image up to 3200%. Wherever you click with the mouse, the image will be magnified and the point you clicked will be placed in the centre of the workspace. Press the Alt key on your keyboard to decrease the magnification factor.

10 Hand Tool

Click the Hand Tool icon or press H to be able to move your magnified image around. With the Hand Tool active, click and drag your photo to move it around within the active image area.

11 View Options

Clicking on this button reveals the View options. This is useful if you want to compare a before and after view of your currently active image, to see how much the image has changed.

12 Photo Bin view

Where appropriate, this menu button displays options on how to view any currently active images that are contained in your Photo Bin.

13 The Taskbar

The taskbar is situated at the bottom of the workspace and contains all the most frequently used actions.

14 Active Image Area

This is where the image you are working on will be displayed.

15 Zoom Slider

This slider lets you quickly zoom your image from 1% all the way up to 3200%.

16 Guided Steps Panel

Whichever effect you choose to apply to your image, the steps required to complete it are displayed as numbered steps in the guidance panel on the right of the active image area. You can follow the steps, clicking the appropriate buttons and altering parameters until you are ready to commit the changes.

17 Next and Cancel

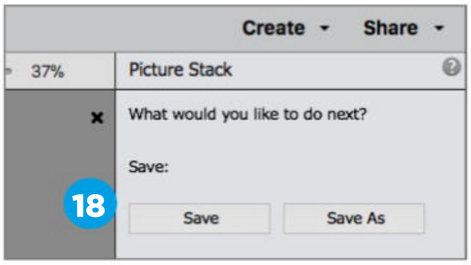
Click Next to commit the changes of the guided edit you have just applied or click Cancel to cancel the edit entirely and begin again.

18 Save

Once you have clicked Next, you can choose to save your image or save it under a new name and/or image format. You can also elect to continue working on the image in either Expert or Quick mode. You can also choose Share to upload it to Facebook, Twitter or Flickr.

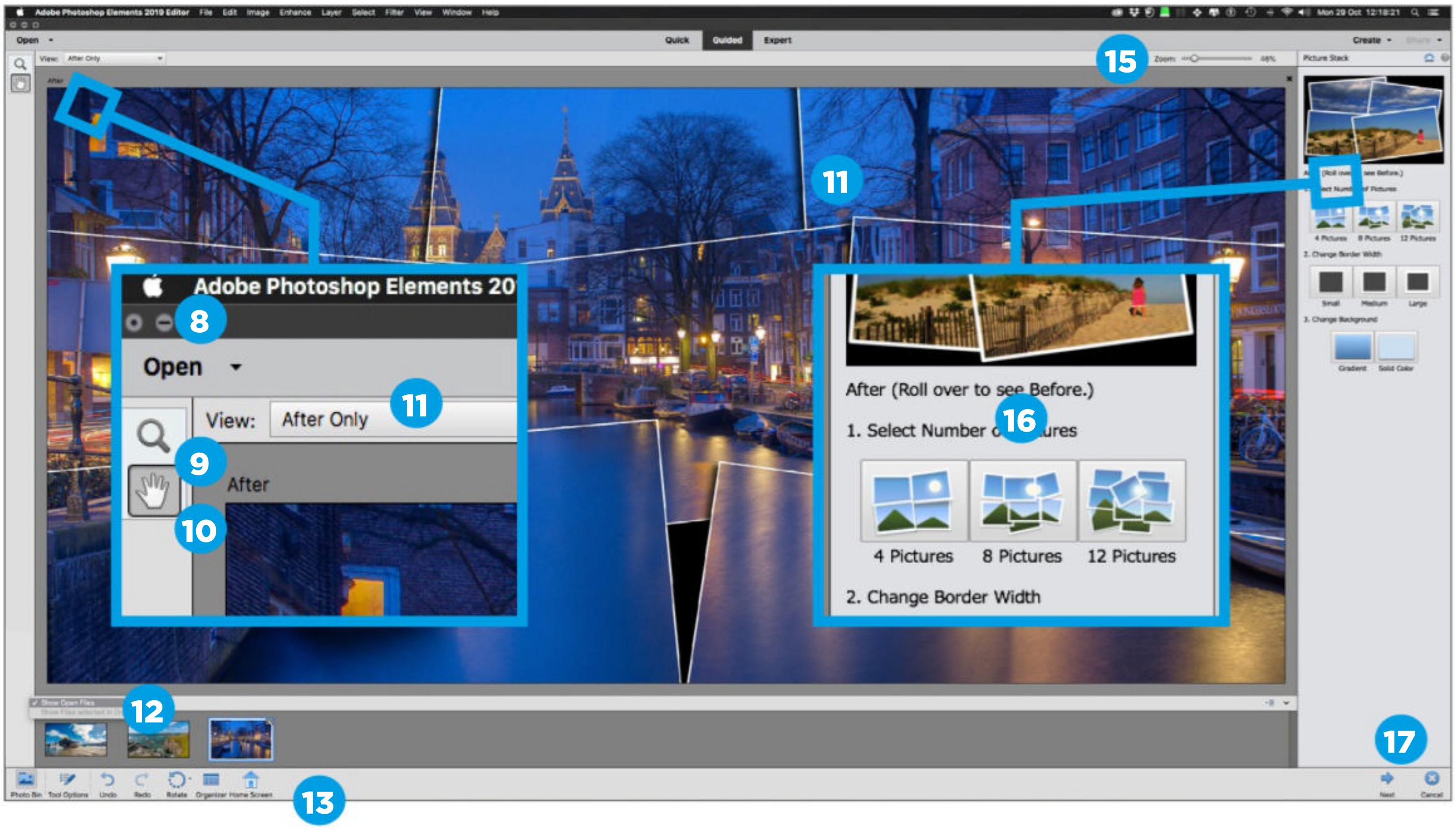
19 Done

Simply returns you to the Guided category page. If you look in your Photo Bin, your image will have a small brush icon in its top right corner, which indicates it has edits applied. If you close the image and haven't saved it, you will be prompted to do so if you wish.


Create
Share
37%
Picture Stack
18
Save
Save As

What would you like to do next?

Save:


Adobe Photoshop Elements 20
Open
View: After Only
After
8
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16
17
Quick
Guided
Expert
Create
Share
Zoom:
Picture Stack
4 Pictures
8 Pictures
12 Pictures
Small
Medium
Large
Gradient
Solid Color
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen
Next
Cancel

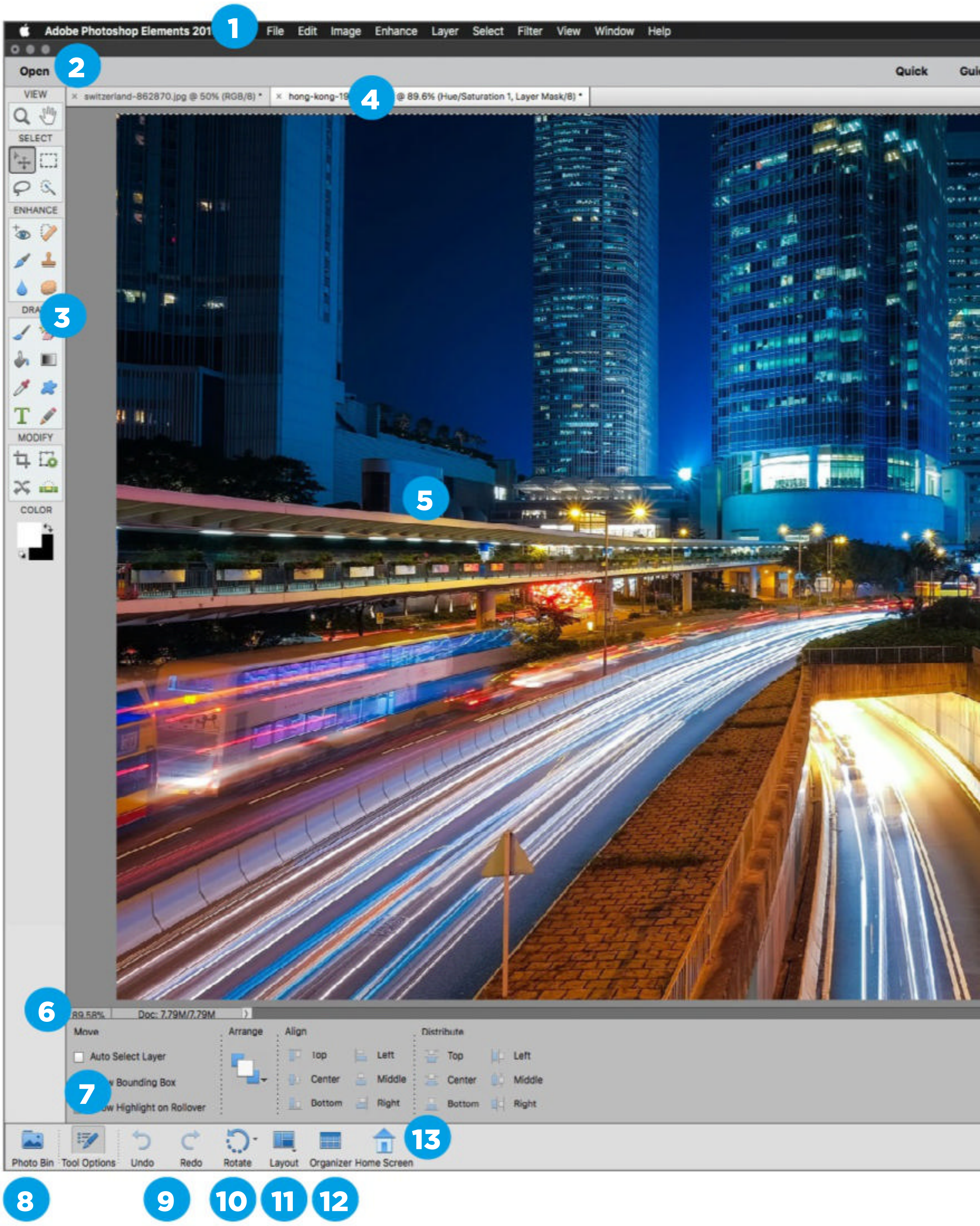
After (Roll over to see Before.)

1. Select Number o ures

2. Change Border Width

The Expert Mode Workspace

For those who have developed their skills to the point where they are comfortable getting more hands-on with their images.


Adobe Photoshop Elements 201
File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Open
Quick
Gui
switzerland-862870.jpg @ 50% (RGB/8) *
hong-kong-19
@ 89.6% (Hue/Saturation 1, Layer Mask/8) *
VIEW
SELECT
ENHANCE
DRA
MODIFY
COLOR
89.58%
Doc: 7.79M/7.79M
Move
Auto Select Layer
w Bounding Box
w Highlight on Rollover
Arrange
Align
Top
Center
Bottom
Left
Middle
Right
Distribute
Top
Center
Bottom
Left
Middle
Right
Photo Bin
Tool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen
1
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12
13

1 The File Menu

Most of the File menu options will be made available to you in this particular workspace, since all the tools and effects parameters are there to be used manually with little or no guidance from the program.

2 The Open Button

Common to each workspace, click on the Open button to view any recently active images you have been working on or to create a new blank file ready to be worked on.

3 The Tools Panel

This panel contains all the essential tools you are going to need for powerful and flexible image editing. It is broken down into View, Enhance, Draw, Modify and Colour sections.

4 Document Tab

Each image that is open will be marked by a document tab to identify each image. It will display the filename of the photos currently open.

5 Active Image Window

This displays the current image you are working on.

6 Document Info

You can choose what information about your active document is displayed here.

7 Tool Options Panel

This panel is context sensitive and displays additional options and controls for each tool that you select from the tool panel.

8 Photo Bin

The Photo Bin panel displays thumbnails of all open photos currently being used by the program.

9 Undo/Redo

Clicking the Undo button allows you to step back through any actions you have performed on your image. Redo allows you to step forward.

10 10 Rotate Tools

Allows you to rotate your image in 45° steps either clockwise or anticlockwise.

11 Layout

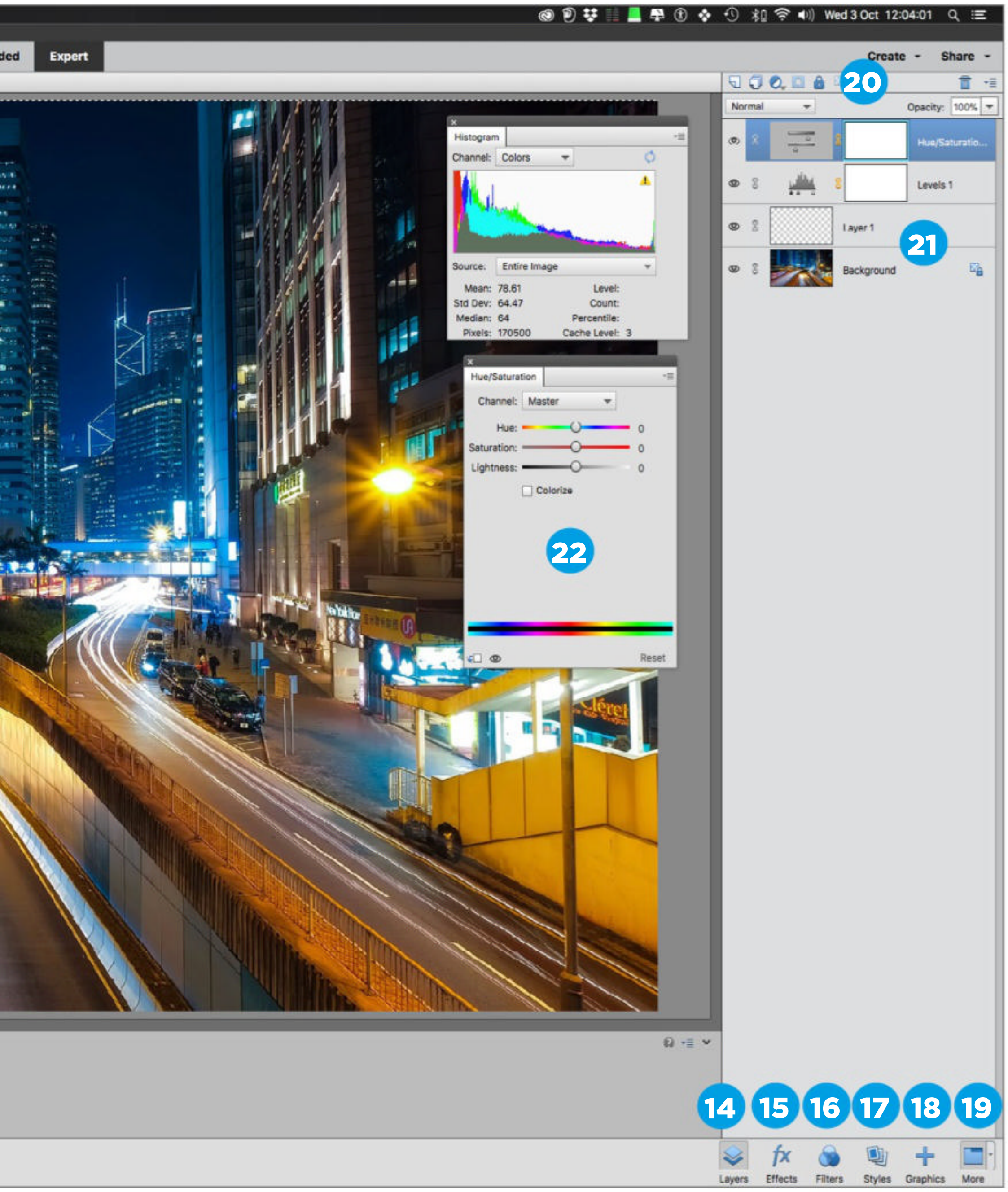
If you have a number of documents open at one time, you can choose from a number of layout options to display them all at once within your active image area.

12 Switch to Organiser

Clicking on this button will open up the Elements Organiser program where you can view and select images that you have imported and catalogued.

13 Home Screen

Click this button if you want to return to the Home screen.



Normal
Opacity: 100%

Channel: Colors
Source: Entire Image
Mean: 78.61
Std Dev: 64.47
Median: 64
Pixels: 170500
Level:
Count:
Percentile:
Cache Level: 3

Channel: Master
Hue: 0
Saturation: 0
Lightness: 0

14 Layers

One of the key aspects of more advanced image editing is to be able to work across multiple layers within your active document.

15 Effects

This will display all the effects options currently installed. They range from rubber stamp effects to pencil sketch effects and colour tints, which can all be applied to your photos.

16 Filters

Ranging from artistic effects to brush strokes and distortion and pixelation options, clicking the Effects icon will display all the creative effects available to be applied to the image.

17 Styles

There are a number of colour, texture and special effects that can be applied to any subject that is currently on a layer. They range from fibreglass textures to fire, chrome, bevelled edges and tints.

18 Graphics

These are background graphics that can be downloaded and used as backdrops in your compositions.

19 More

A pop up menu where you can open more currently hidden panels.

20 Layer Options

This panel allows you to add new layers, group selected layers, adjustment layers and masks.

21 Layers Panel

This is where layers are viewed and consists of the base background layer and any subsequent layer copies, brand new layers or layer adjustments.

22 Layer Properties

For each layer adjustment you add, you have the corresponding properties panel to control its effect.

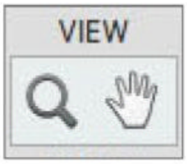
Panels

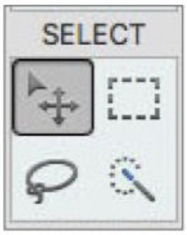
When you click on any of the Layers, Effects, Filters Styles and Graphics buttons, the main panel on the right of the screen will display the corresponding panel for each one you choose. Our example is currently displaying the Layers Panel.

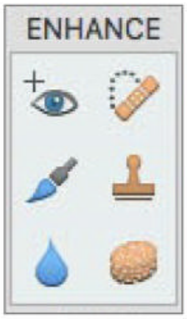
The Expert Mode Toolbar

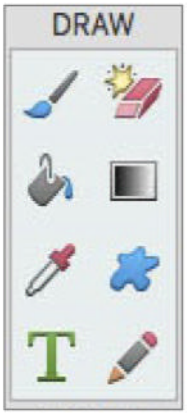
All the main editing tools you need in Expert mode are accessible from the toolbar on the left of the workspace.

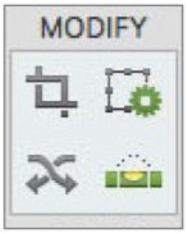
If you've used older versions of Elements or Photoshop, the main components of the toolbar will be familiar to you. There have been updates and additions to the tools available but most will be recognisable for what they are and you should be able to get to grips with the newest ones without too much issue. Although each tool has additional options displayed down in the Tools Options Panel, if you hold the Alt key and click on a toolbar icon, you can cycle though all variants of that particular tool to get to the one you want. Here is a breakdown of the toolset available in Adobe Photoshop Elements 2019.

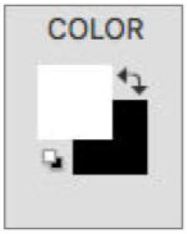




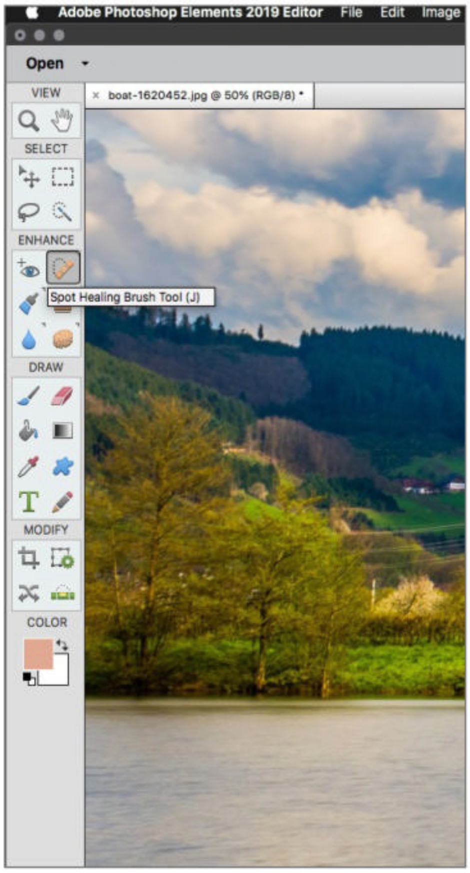








When you click on any of the Layers, Effects, Filters, Styles and Graphics buttons, the main panel on the right of the screen will display the corresponding panel for each one you choose. Our example is currently displaying the Layers Panel.


Adobe Photoshop Elements 2019 Editor
File
Edit
Image
Open
boat-1620452.jpg @ 50% (RGB/8) *
VIEW
SELECT
ENHANCE
Spot Healing Brush Tool (J)
DRAW
MODIFY
COLOR

The Tool Options bar

The Tool Options bar appears at the bottom of the Photoshop Elements window and it displays the options for any selected tool in Expert and Quick mode

1 Active Tool

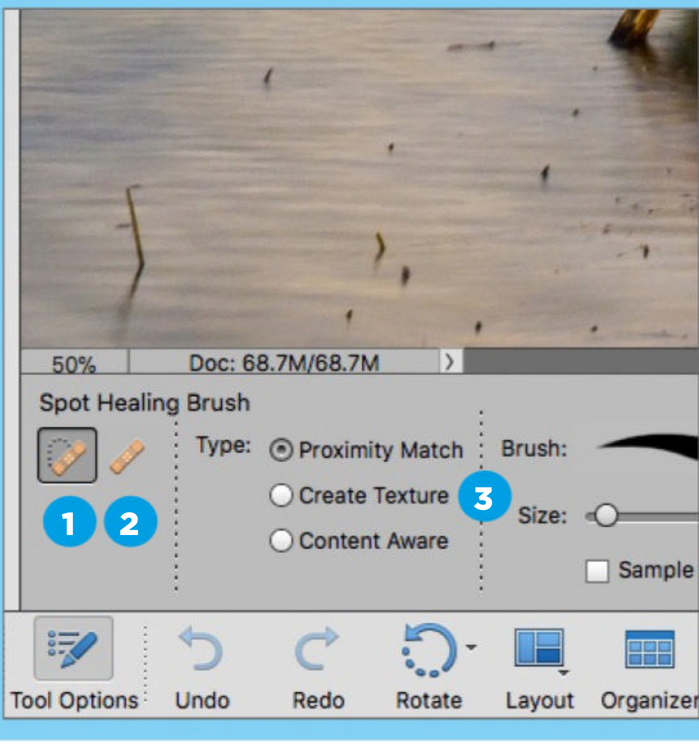
The currently active tool is highlighted.

2 Related Tools

Any related tools associated with the main tool, selected from the toolbar, will be displayed here.

3 Additional Options

For any tool that you have selected and have active, there are a number of additional options that let you control various parameters relating to that particular tool.

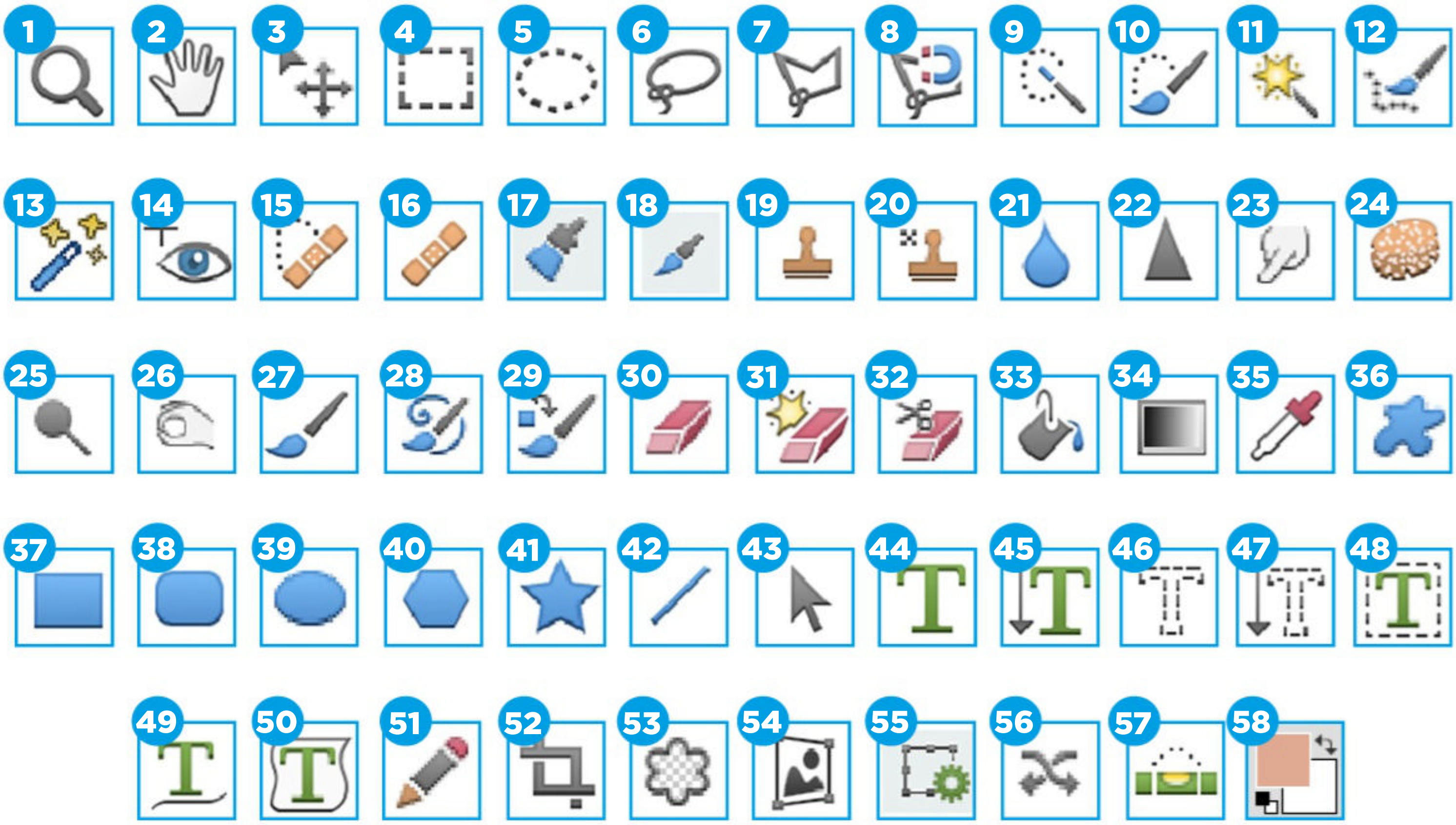

50%
Doc: 68.7M/68.7M
1
2
3
Brush:
Size:
Tool Options
Undo
Redo
Rotate
Layout
Organizer

Spot Healing Brush

Type: ● Proximity Match ○ Create Texture ○ Content Aware

☐ Sample

Key to Symbols



View Tools

The tools found in the View Tools section of the toolbar are designed for basic magnification: zooming in and out of your photo and moving it around the screen to view a portion of the zoomed image at your chosen magnification.

1 Zoom (Z)
2 Hand (H)

Select Tools

This section covers all the tools that allow you to select all or parts of your image for targeted editing, cutting out or duplication to new layers.

3 Move (V)
4 Rectangular Marquee (V)
5 Elliptical Marquee (V)
6 Lasso (L)
7 Polygon Lasso (L)
8 Magnetic Lasso (L)
9 Quick Selection (A)
10 Selection Brush (A)
11 Magic Wand (A)
12 Refined Selection (A)
13 Auto Selection (A)

Enhance Tools

The set of tools found in this section of the toolbar are for enhancing the image. You can heal, clone, blur, sharpen and use targeted contrast effects on your photos and much more.

14 Eye (Y)
15 Spot Healing Brush (J)
16 Healing Brush (J)
17 Smart Brush (F)
18 Detailed Smart Brush (F)
19 Clone Stamp (S)
20 Pattern Stamp (S)
21 Blur (R)
22 Sharpen (R)
23 Smudge (R)
24 Sponge (R)
25 Dodge (R)
26 Burn (R)

Draw Tools

The Draw section of the toolbar contains various elements that let you paint, draw, erase and sample colours in your photos. The text tools are also in this section.

27 Brush (B)
28 Impressionist Brush (B)
29 Colour Replacement Brush (B)
30 Eraser (E)
31 Magic Eraser (E)
32 Background Eraser (E)
33 Paint Bucket (K)
34 Gradient (G)
35 Eyedropper/Color Picker (I)
36 Custom Shape (U)
37 Rectangle Shape (U)
38 Rounded Rectangle Shape (U)
39 Ellipse Shape (U)
40 Polygon Shape (U)
41 Star Shape (U)
42 Line Shape (U)
43 Shape Select (U)
44 Horizontal Type (T)
45 Vertical Type (T)
46 Horizontal Type Mask (T)
47 Vertical Type Mask (T)
48 Text on Selection (T)
49 Text on Shape (T)
50 Text on Path (T)
51 Pencil (N)

Modify Tools

This set of tools is primarily concerned with how you can affect the crop and intelligently move items in the frame for different compositions.

52 Crop (C)
53 Cookie Cutter (C)
54 Perspective Crop (C)
55 Recompose (W)
56 Content-Aware Move (Q)
57 Straighten (P)

Colour Tools

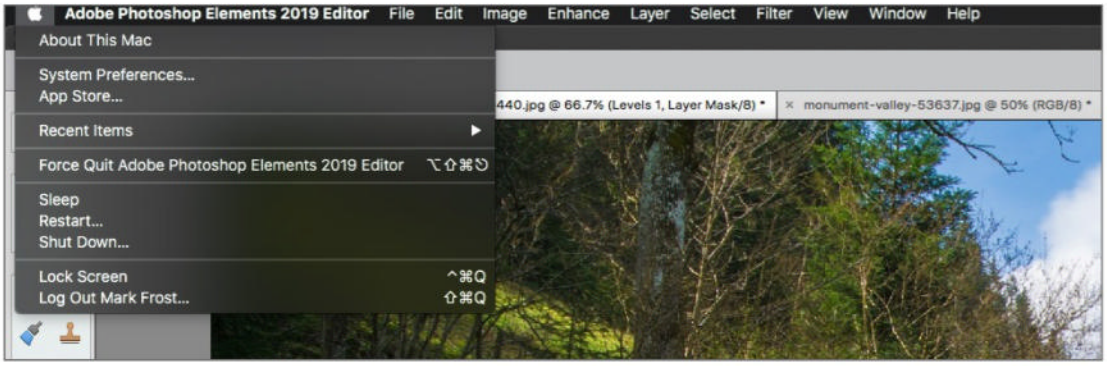
Here you can set your foreground and background colours, swap them over if required, access the colour picker and set back to default as required.

58 Colour Tools

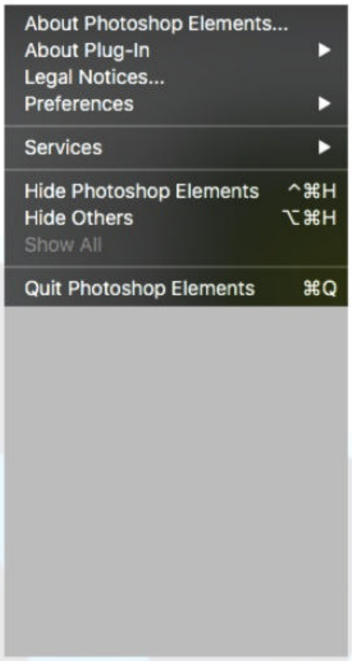
The File Menu Layout

Get yourself familiar with the file menu system and you will see just how powerful the program can be.

Adobe Photoshop Elements has many one-click solutions to make your photos look their best but over time you may find the need to dig deeper into the more advanced options that are on offer with the Photo Editor. Many options are presented in the taskbar at the bottom and the panel bar on the right. If you need them however, the File Menu is where you can find all the vital tools.

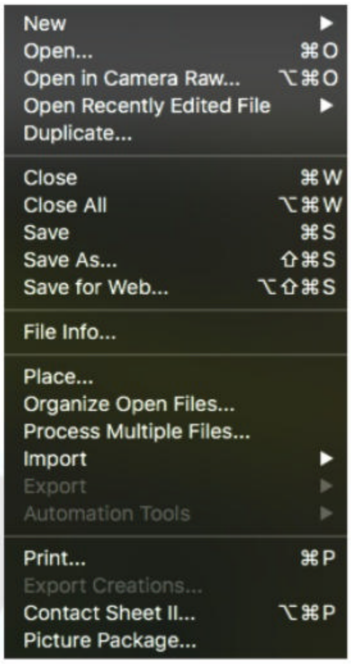

Adobe Photoshop Elements 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
About This Mac
System Preferences...
App Store...
Recent Items
Force Quit Adobe Photoshop Elements 2019 Editor ⌥⇧⌘⎋
Sleep
Restart...
Shut Down...
Lock Screen ^⌘Q
Log Out Mark Frost... ⇧⌘Q
440.jpg @ 66.7% (Levels 1, Layer Mask/8) *
monument-valley-53637.jpg @ 50% (RGB/8) *

Adobe Photoshop Elements


About Photoshop Elements...
About Plug-In
Legal Notices...
Preferences
Services
Hide Photoshop Elements ^⌘H
Hide Others ⌥⌘H
Show All
Quit Photoshop Elements ⌘Q

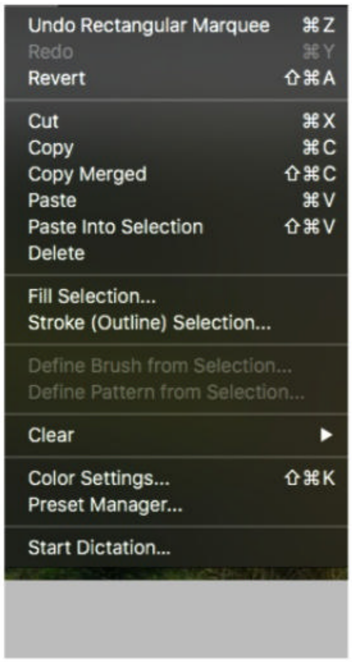
From this menu you can see the About screen and manage any Plug-ins as well as update your Preferences and quit Photoshop Elements. You can also view any legal notices or hide the workspace.

File


New
Open... ⌘O
Open in Camera Raw... ⌥⌘O
Open Recently Edited File
Duplicate...
Close ⌘W
Close All ⌥⌘W
Save ⌘S
Save As... ⇧⌘S
Save for Web... ⌥⇧⌘S
File Info...
Place...
Organize Open Files...
Process Multiple Files...
Import
Export
Automation Tools
Print... ⌘P
Export Creations...
Contact Sheet II... ⌥⌘P
Picture Package...

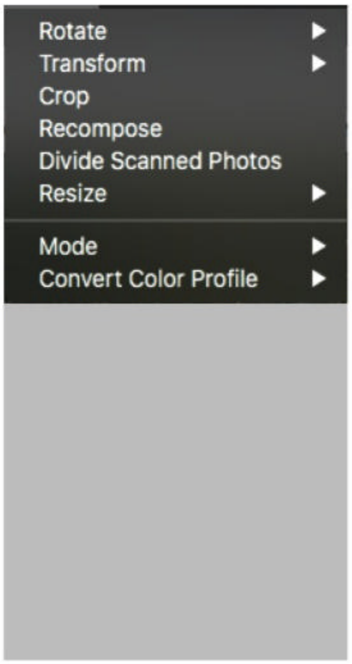
One of the key menus you access at the start and end of a session. You can create new documents, open existing ones and save them. You can also import or print your documents and create contact sheets.

Edit


Undo Rectangular Marquee ⌘Z
Redo ⌘Y
Revert ⇧⌘A
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into Selection ⇧⌘V
Delete
Fill Selection...
Stroke (Outline) Selection...
Define Brush from Selection...
Define Pattern from Selection...
Clear
Color Settings... ⇧⌘K
Preset Manager...
Start Dictation...

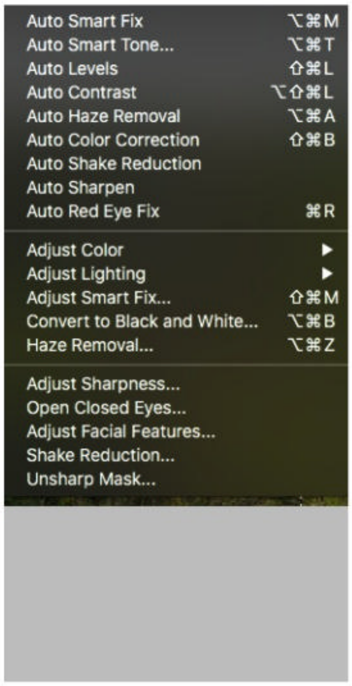
In many ways, Edit is quite similar to the options available on a word processor. You can copy, paste, delete or merge images. You can also fill selections, alter colour settings and undo actions.

Image


Rotate
Transform
Crop
Recompose
Divide Scanned Photos
Resize
Mode
Convert Color Profile

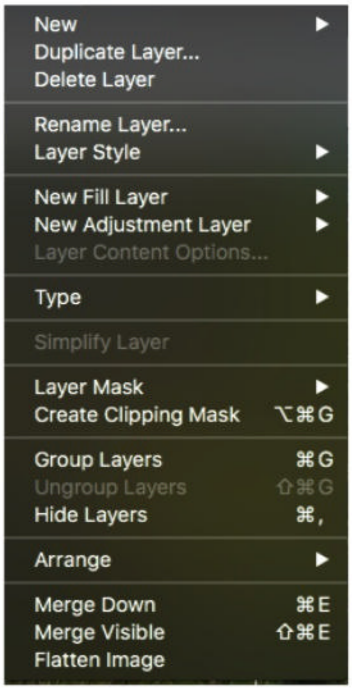
Here you can make many changes to your photos. You have various rotation and transformation options along with cropping and resizing. You can also convert the colour mode or profile of the image.

Enhance


Auto Smart Fix ⌥⌘M
Auto Smart Tone... ⌥⌘T
Auto Levels ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Haze Removal ⌥⌘A
Auto Color Correction ⇧⌘B
Auto Shake Reduction
Auto Sharpen
Auto Red Eye Fix ⌘R
Adjust Color
Adjust Lighting
Adjust Smart Fix... ⇧⌘M
Convert to Black and White... ⌥⌘B
Haze Removal... ⌥⌘Z
Adjust Sharpness...
Open Closed Eyes...
Adjust Facial Features...
Shake Reduction...
Unsharp Mask...

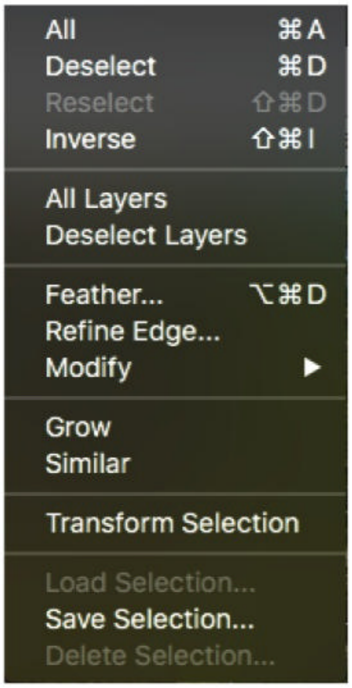
Many of the main adjustment options are found here. They range from contrast, brightness tone, sharpness and colour. You can also access the Open Closed Eyes feature and much more.

Layer


New
Duplicate Layer...
Delete Layer
Rename Layer...
Layer Style
New Fill Layer
New Adjustment Layer
Layer Content Options...
Type
Simplify Layer
Layer Mask
Create Clipping Mask ⌥⌘G
Group Layers ⌘G
Ungroup Layers ⇧⌘G
Hide Layers ⌘,
Arrange
Merge Down ⌘E
Merge Visible ⇧⌘E
Flatten Image

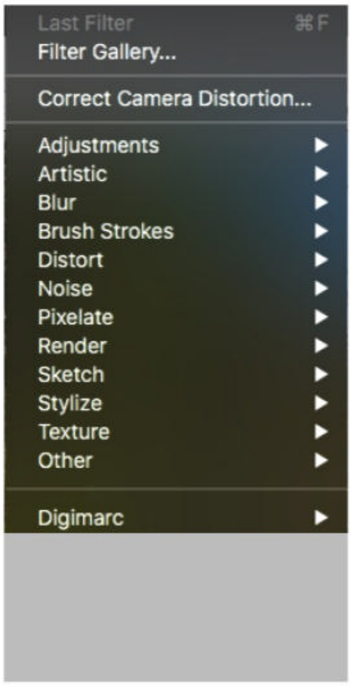
A vital aspect of image manipulation is the ability to add layers of effects to your image. Here you can add new layers, fill layers and adjustment layers for non-destructive edits.

Select


All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers
Deselect Layers
Feather... ⌥⌘D
Refine Edge...
Modify
Grow
Similar
Transform Selection
Load Selection...
Save Selection...
Delete Selection...

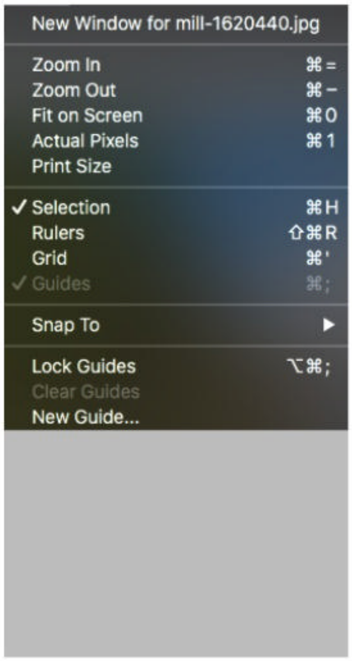
Every time you make a selection of all or part of your image, you can modify its properties here. You can feather the edges, expand or contract it, invert it and save it.

Filter


Last Filter ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sketch
Stylize
Texture
Other
Digimarc

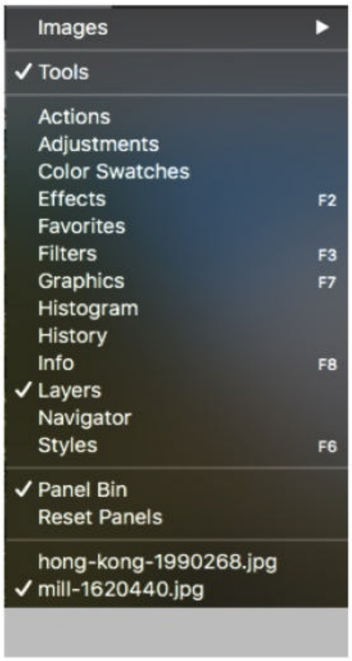
This menu has all the creative and fun filters that can add new life to your photos. Add blur, sharpening, distortion and artistic effects at the click of a button.

View


New Window for mill-1620440.jpg
Zoom In ⌘=
Zoom Out ⌘−
Fit on Screen ⌘0
Actual Pixels ⌘1
Print Size
✓ Selection ⌘H
Rulers ⇧⌘R
Grid ⌘'
✓ Guides ⌘;
Snap To
Lock Guides ⌥⌘;
Clear Guides
New Guide...

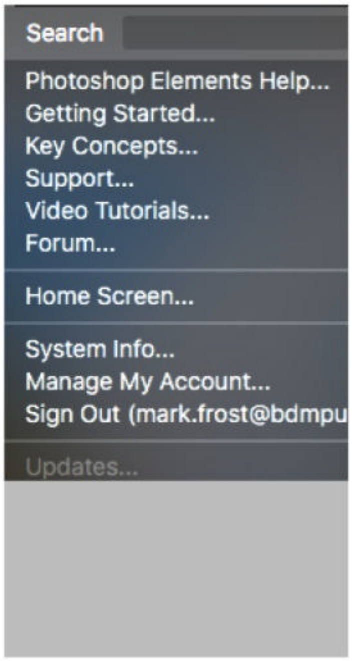
Some of the basic zoom in and zoom out options are kept here including being able to view the print size of your image or turn the visibility of rulers, grids and selections on and off.

Window


Images
✓ Tools
Actions
Adjustments
Color Swatches
Effects F2
Favorites
Filters F3
Graphics F7
Histogram
History
Info F8
✓ Layers
Navigator
Styles F6
✓ Panel Bin
Reset Panels
hong-kong-1990268.jpg
✓ mill-1620440.jpg

This menu lets you control the visibility of certain tools and panels and turn them on and off as needed. The major adjustment panels, including Effects, Layers and Filters, can be controlled here.

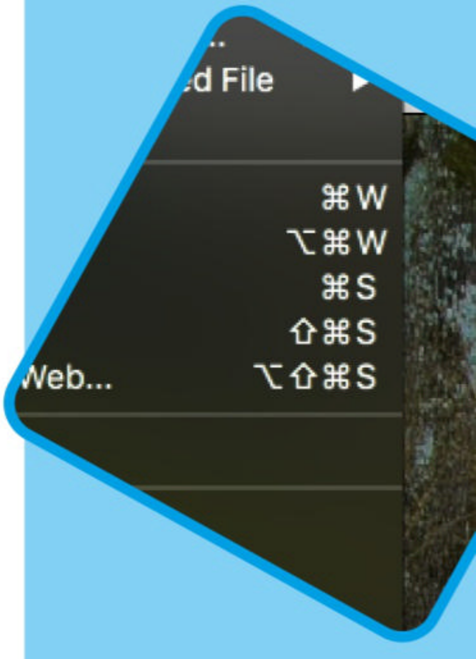
Help


Search
Photoshop Elements Help...
Getting Started...
Key Concepts...
Support...
Video Tutorials...
Forum...
Home Screen...
System Info...
Manage My Account...
Sign Out (mark.frost@bdmpu
Updates...

Should you need it, you can enter search parameters for any issues you encounter. There are also a number of options presented to you that can help you in certain situations should they arise.

Shortcuts

When you explore the file menus on offer in Adobe Photoshop Elements, each menu and sub-menu will always display the keyboard short cut next to the action or tool. To speed up your work flow, it's always a good idea to become familiar with those short cuts.


d File
⌘W
⌥⌘W
⌘S
⇧⌘S
Web...
⌥⇧⌘S

Guided Mode Categories

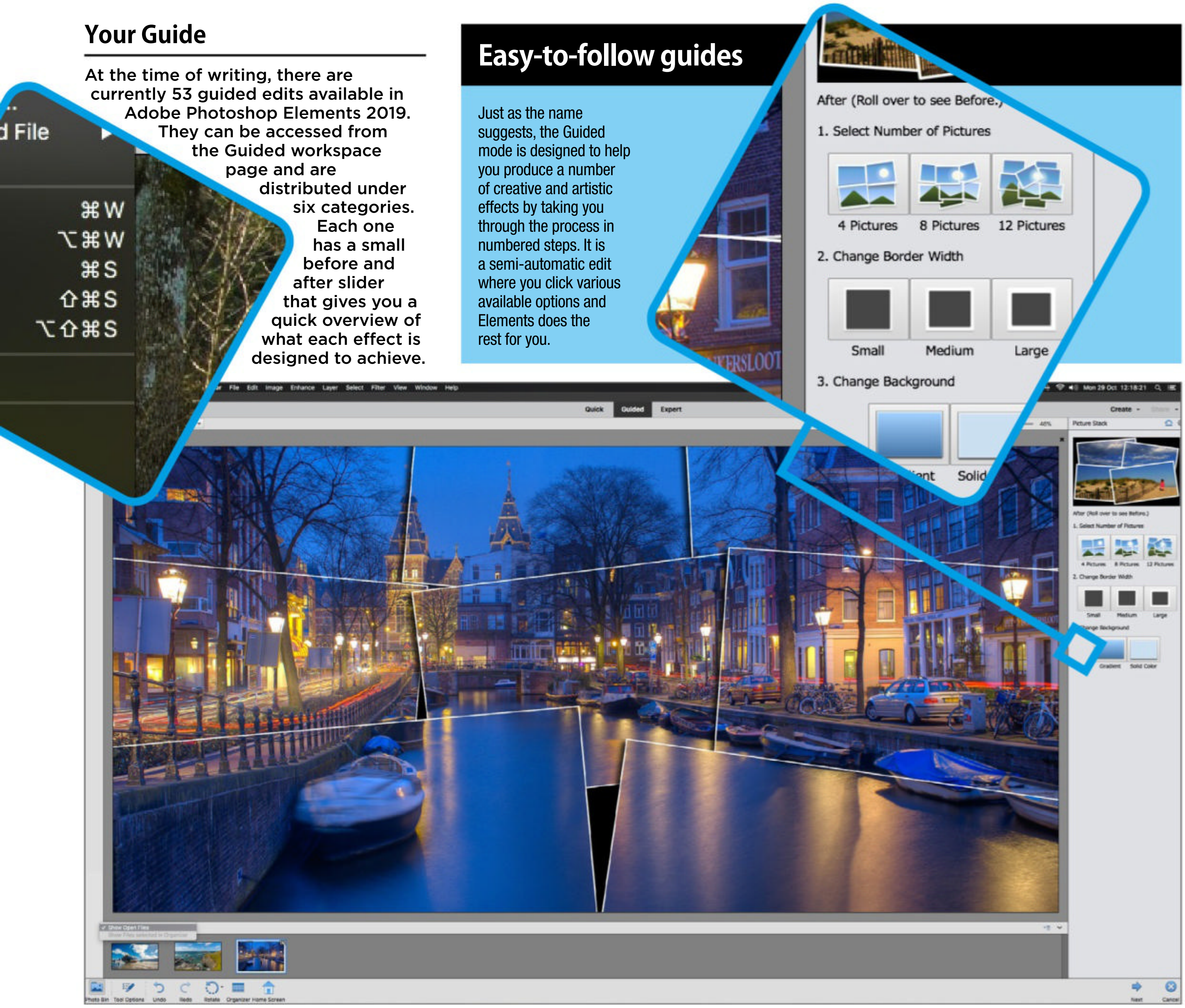
Here is a quick reference sheet of all the current guided tutorials available in Adobe Photoshop Elements 2019.

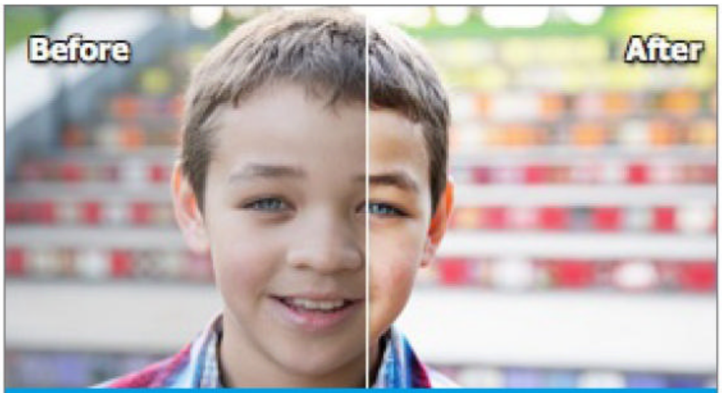
Your Guide

At the time of writing, there are currently 53 guided edits available in Adobe Photoshop Elements 2019. They can be accessed from the Guided workspace page and are distributed under six categories. Each one has a small before and after slider that gives you a quick overview of what each effect is designed to achieve.

Easy-to-follow guides

Just as the name suggests, the Guided mode is designed to help you produce a number of creative and artistic effects by taking you through the process in numbered steps. It is a semi-automatic edit where you click various available options and Elements does the rest for you.


File
⌘W
⌥⌘W
⌘S
⇧⌘S
⌥⇧⌘S
After (Roll over to see Before.)
1. Select Number of Pictures
4 Pictures
8 Pictures
12 Pictures
2. Change Border Width
Small
Medium
Large
3. Change Background
Gradient
Solid Color
Quick
Guided
Expert
Picture Stack
Next
Cancel



Brightness and Contrast

1 This lets you adjust the brightness of your photo and control how much contrast is present. You can view the after image only or view both the before and after images either vertically or horizontally.

Before
After

Correct Skin Tone

2 Your photos may suffer from a colour cast that can make your human subject's skin look a little off in terms of its colour tone. This guided edit can alter the tan, blush and lightness of skin.

Before
After

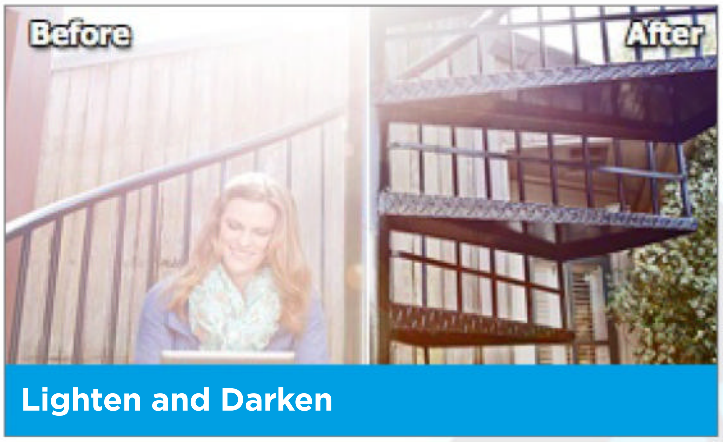
Crop Photo

3 A crop box will be drawn on your photo so you can resize that box to whatever size and proportion you like. You can restrict it to certain proportions and change the overlay to Grid or Rule of Thirds.

Before
After

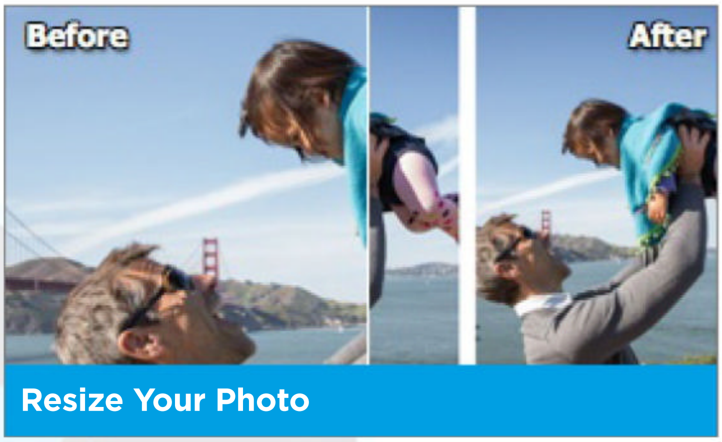
Levels

4 This uses a levels adjustment whereby you can alter the shadows, highlights and middle tones brightness of your selected image. Any adjustments are made globally across the entire image.



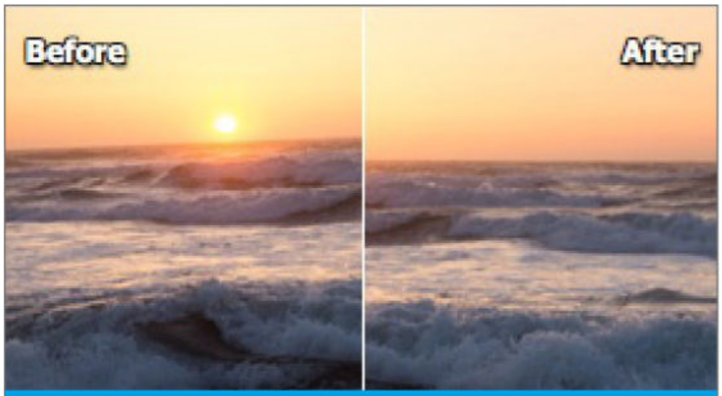
Lighten and Darken

5 The Lighten and Darken option can be viewed as a more simplified version of the Levels adjustment option. You are given three sliders that affect the brightness of Shadows, Midtones and Highlights.



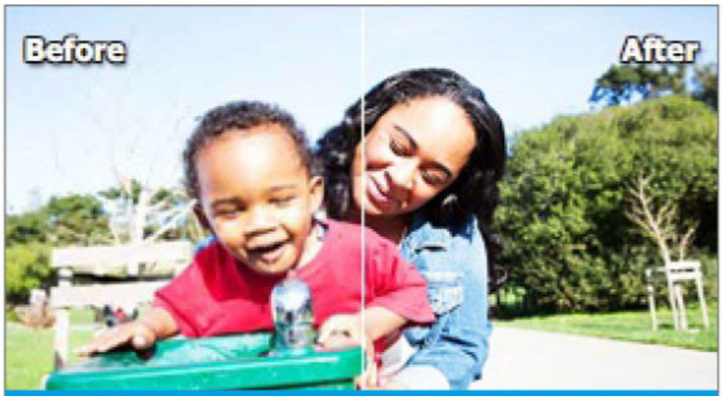
Resize Your Photo

6 You can output for web and print and will be presented with a couple of options that control the final size of your image. You can specify width and height pixel dimensions and apply the result.



Rotate and Straighten

7 You have the options to rotate your photo clockwise and anticlockwise and if you have a sloping image, you can use the Straighten Tool to bring it back to level.



Sharpen Photo

8 You can use an Auto Fix sharpening effect or you can use the supplied slider to manually increase the amount of sharpening until you have it how you want it.

Before
After

Vignette Effect

9 This lets you add a soft dark or light border to your image. You can control its intensity and use sliders to change the softness of the vignette and its roundness.

Before
After

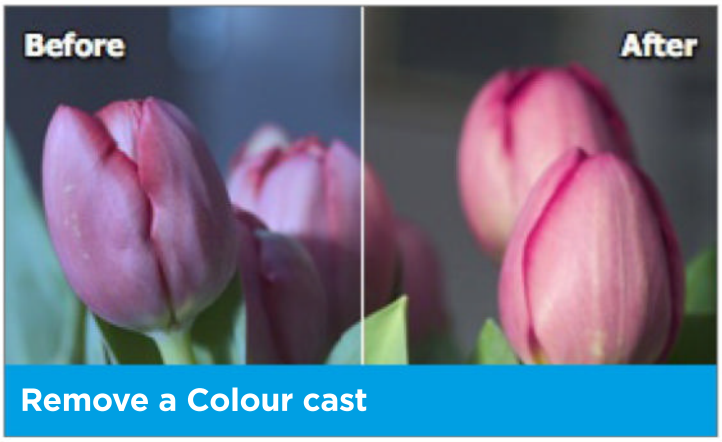
Enhance Colours

10 You have an Auto Fix option to make a best-guess at the correct colour balance and contrast in the photo. Otherwise, you can use the Hue, Saturation and Lightness sliders to fine tune it.

Before
After

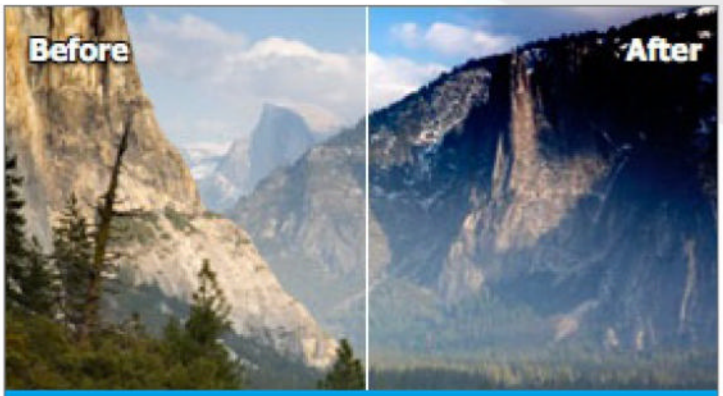
Lomo Camera Effect

11 This replicates the effect of the popular and cheap cameras that create a very specific look due to their low quality manufacture. You can also add a vignette to the photo.



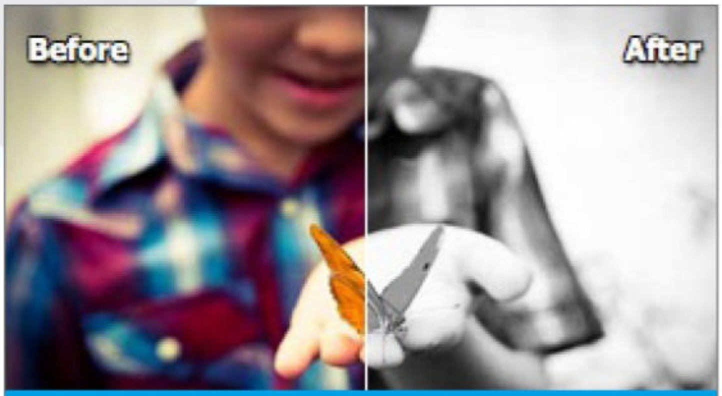
Remove a Colour cast

12 A colour cast is an unwanted bias towards a tone that spoils the look of your photo. You can use the colour picker to find an area of pure grey, white or black to remove the cast.



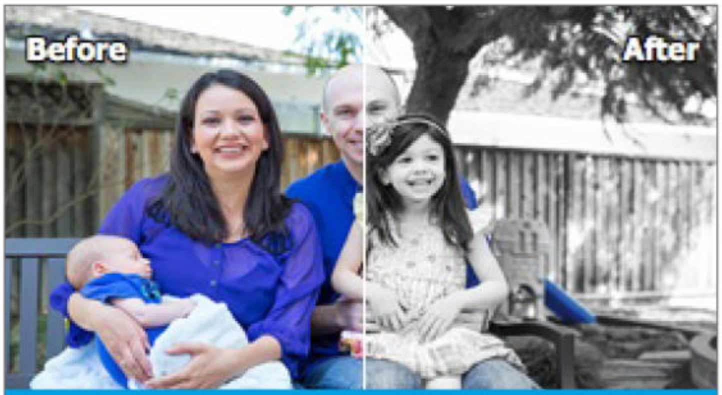
Saturated Film Effect

13 Applying this effect makes your photo look as though it was shot on old slide film for a much more saturated look. You can add the effect a number of times to increase the intensity of the effect.



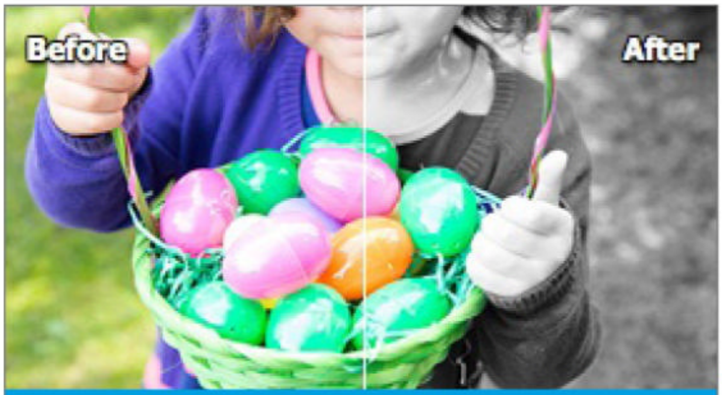
Black and White

14 This is a quick black and white conversion with four presets ranging from light to dark. If you want, you can add a diffuse glow to the image for a dreamy effect or increase the contrast.



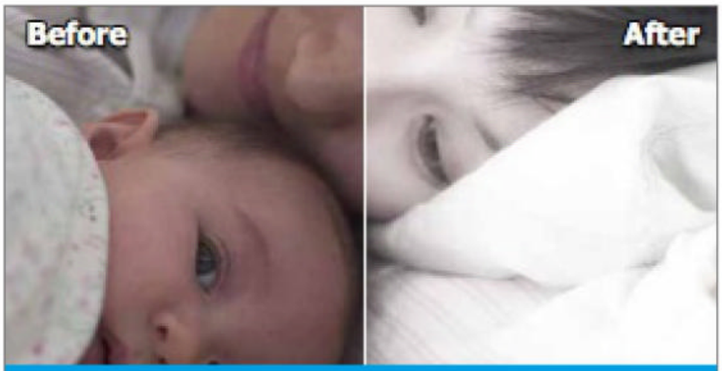
B&W Colour Pop

15 Select a preset colour or use the colour picker to keep one colour and turn the rest of the image to black and white. You can refine the effect and also increase the saturation of the remaining colour.



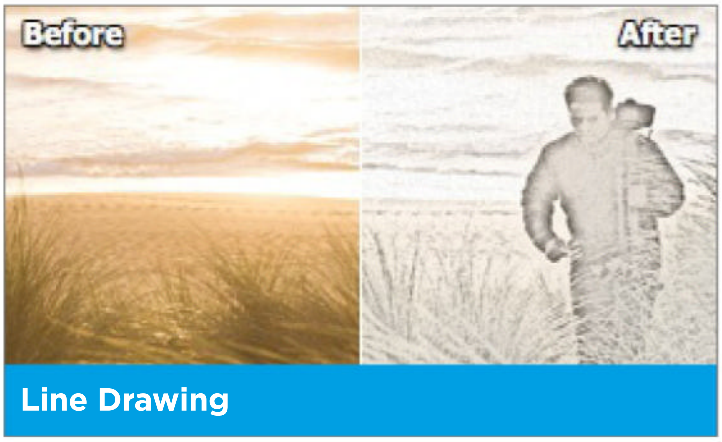
B&W Selection

16 You can use a selection brush to selectively pick out the areas you want converted to black and white whilst retaining colour elsewhere. You also have the option to invert the effect if required.



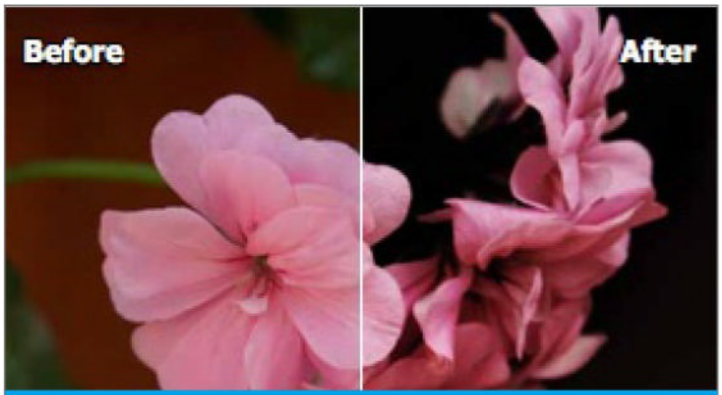
High Key

17 High key images are characterised by their very bright appearance with very little shadow detail left in the photo. You can use a colour or black and white high key effect.



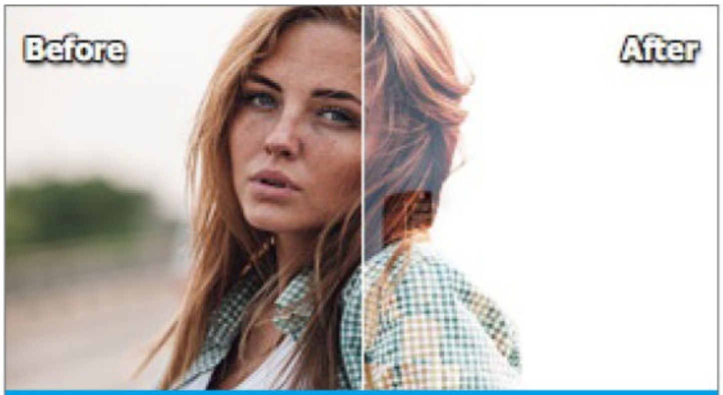
Line Drawing

18 This effect mimics the look of a pencil drawing. Click to convert the photo into a pencil sketch and if you want to, you can add a small amount of colour back into the image and darken the lines.



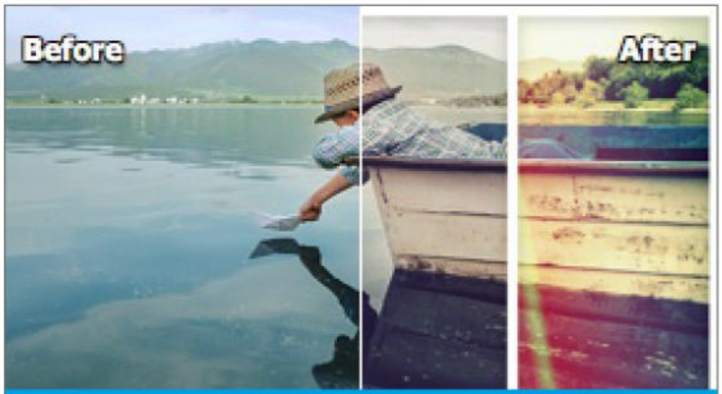
Low Key

19 Works in the opposite manner to a high key image. It is characterised by small amounts of highlight detail and is dominated by darker tones. You have the colour and black and white options.



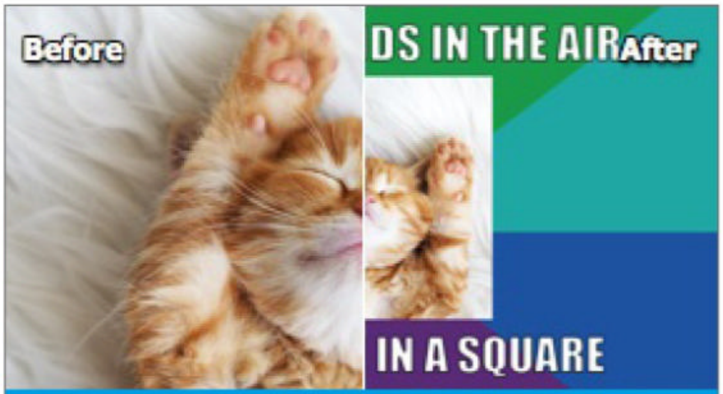
Double Exposure

20 You can combine and blend two images together for a more creative effect. You can use a preset image or one of your own photos and superimpose it over the subject in your main composition.



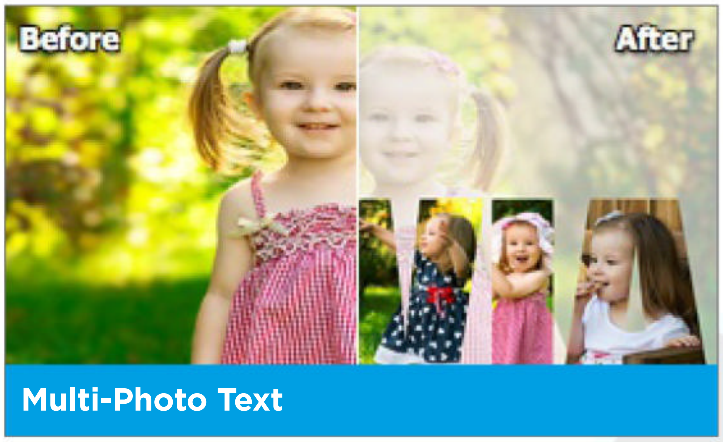
Effects Collage

21 With this effect, your chosen image is split into a number of sections chosen by you and then a number of effect styles are added to each section of the collage.



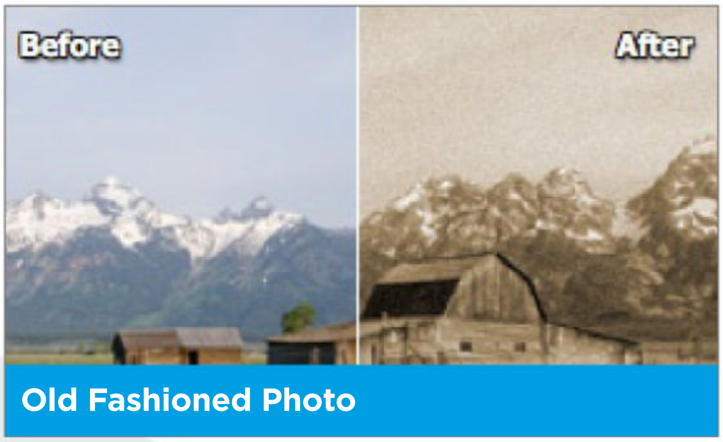
Meme Maker

22 Great for creating memes for social media. This tool guides you by letting you create a meme template, edit your text and resize the main subject's photo. You can apply new borders and add effects for a memorable look.



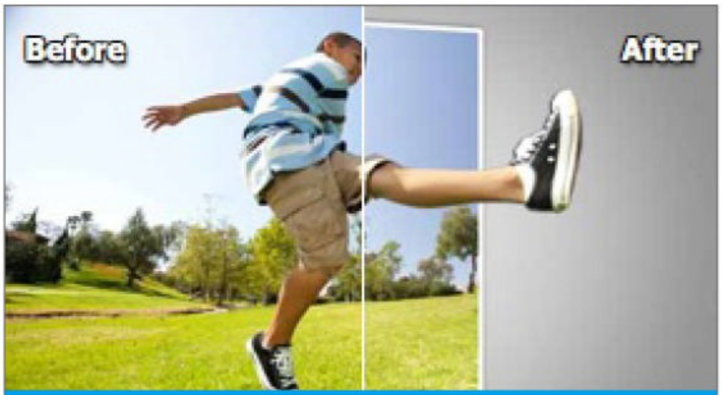
Multi-Photo Text

23 You can create visual text using this guide, placing a different photo inside each letter. Add your text and then one by one, you can place a photo inside each letter. You can also add a new background and add effects to the text.



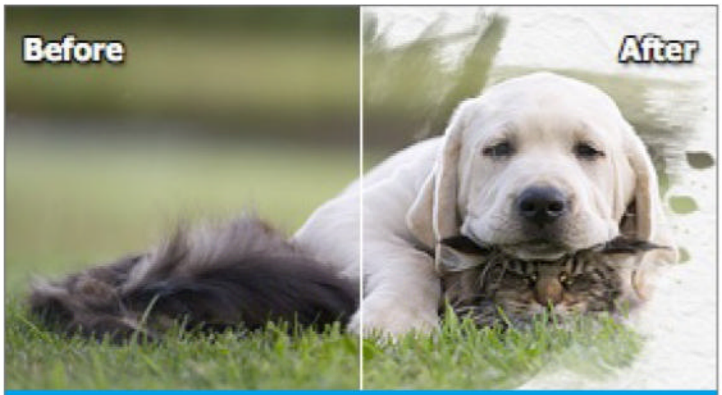
Old Fashioned Photo

24 Converts your photo using one of three black and white presets; also lets you adjust the tone of the conversion and the tint colour of the image to create an old fashioned photo.



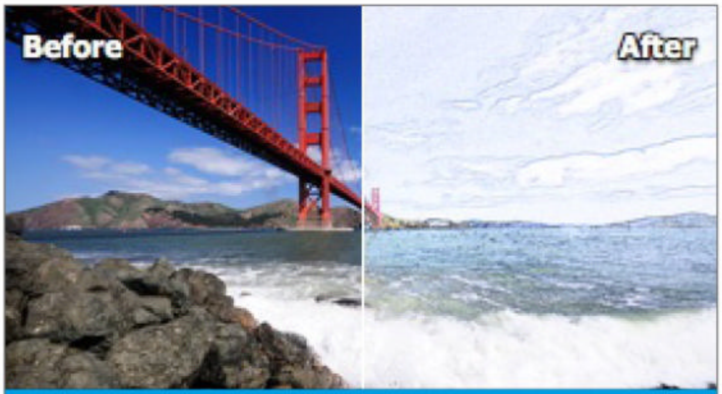
Out of Bounds

25 This effect can take your primary subject and make it look like it is escaping from the frame of the photo. You can add a frame and then select the area of the shot you want to extend outside the frame and add a shadow for more depth.



Painterly

26 Turn your photo into a painting with this artistic effect. It provides you with a number of preset brushes to paint onto your photo. Choose a canvas colour and texture and then add an optional effect to enhance the painterly feel.



Partial Sketch

27 This gives you a choice of effects that you can apply to your photo. Then you can simply paint using a brush over your image where you want the chosen effect to appear. You can work with more detail if required and change the size and opacity of the brush you use.

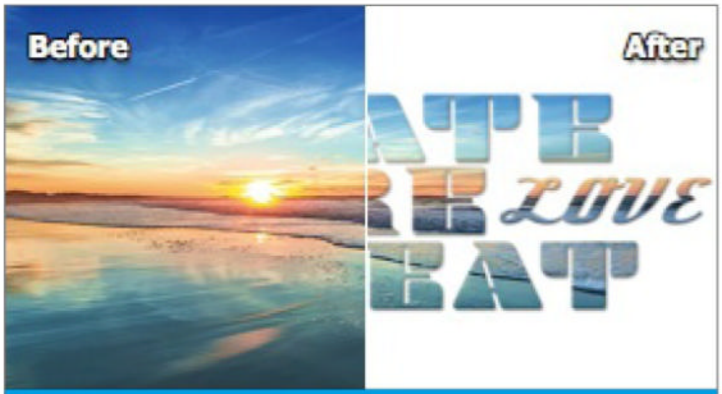
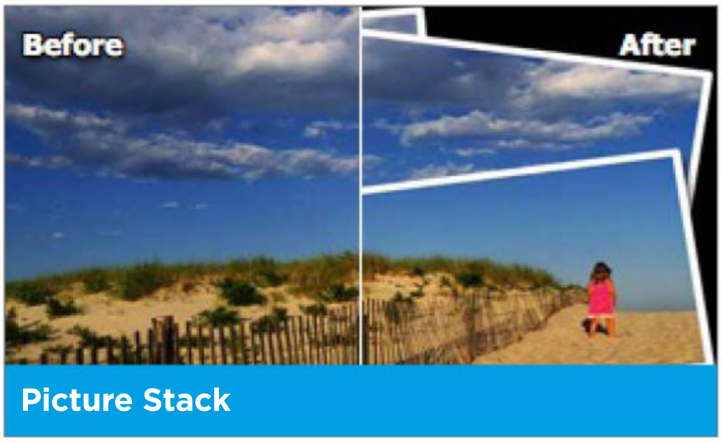


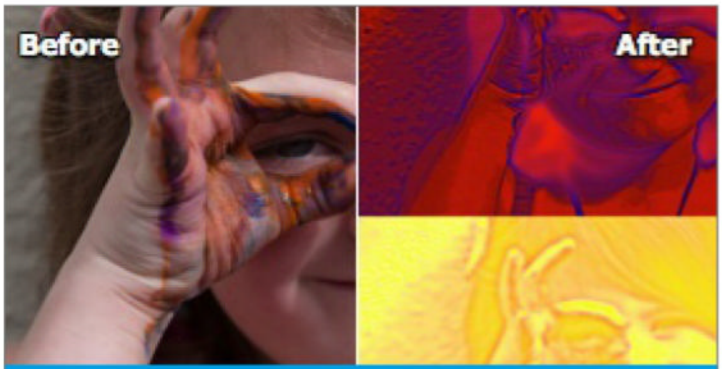
Photo Text

28 Use your photo as the basis of creating some creative text effects. Choose your font and how you would like it to appear on your photo, then select the background style. You can also choose the intensity of bevel drop shadow and outline of your text.



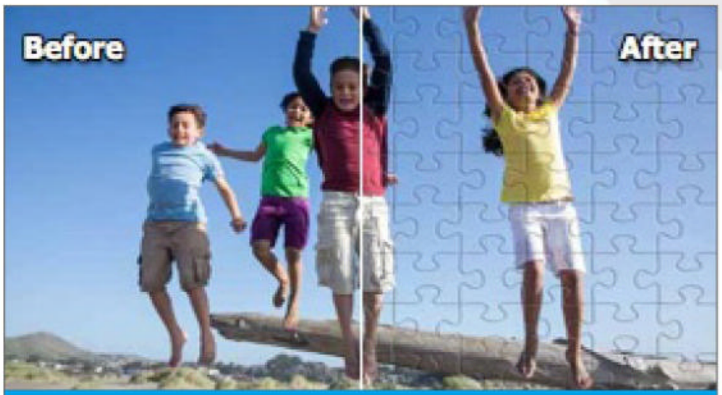
Picture Stack

29 Turn your photo into a collage with the Picture Stack effect. Choose the number of pictures you want your photo divided into and then add a border to each element. Then you can add a solid or gradient background for the finishing touch.



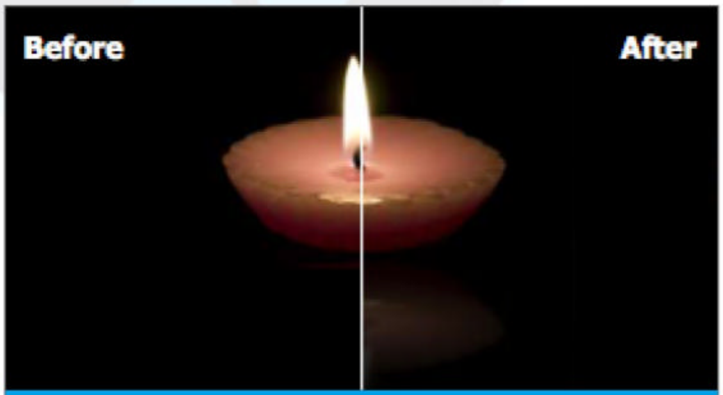
Create Pop Art

30 Go psychedelic and turn your photo into some fun pop art. Choose from the styles available and then convert it into a monochrome or posterised version. You can also add a neon glow if you wish, or tint it a single colour.



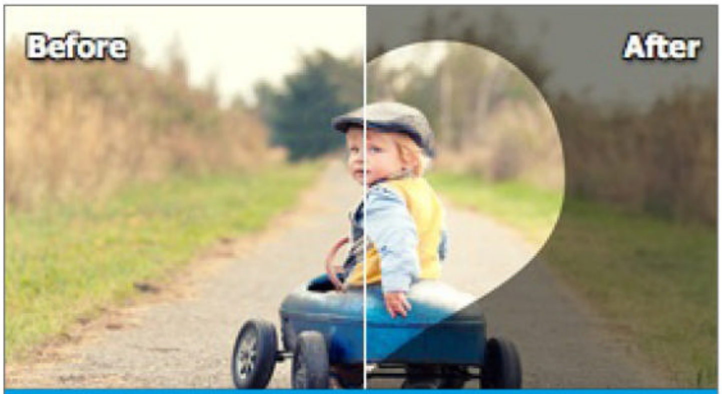
Puzzle Effect

31 Your photo can be turned into a jigsaw puzzle with this effect. Choose the puzzle piece size you want to use. Extract pieces for a more creative effect and arrange them by moving them to another part of the design and rotate the pieces if needed.



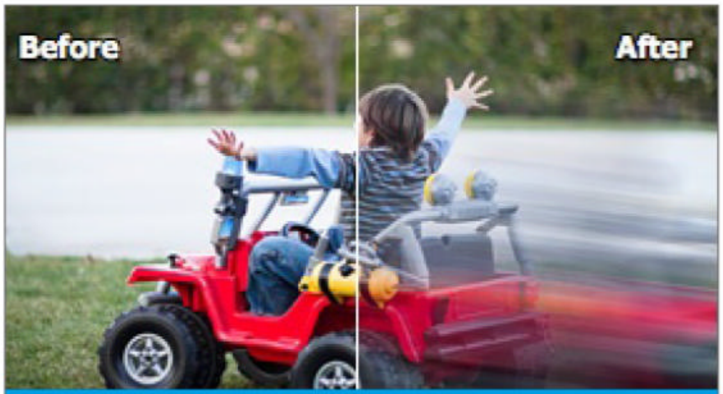
Create Reflections

32 Add reflections to your photos for eye catching results. Simply add the reflection and then use the tools provided to colour the reflection, fill the background and then make the reflection look more like glass or water.



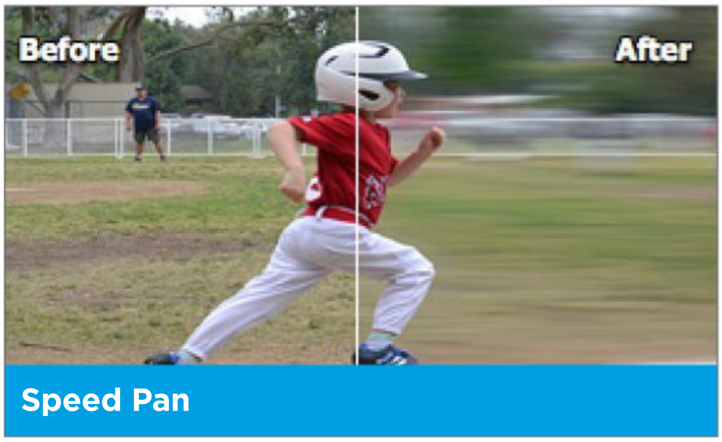
Shape Overlay Effect

33 Choose from a series of different shapes and then position it over your photo and scale it to the required size. Then you can add an effect to both the inside and outside of the shape's area, before cropping it to your preferred proportions.



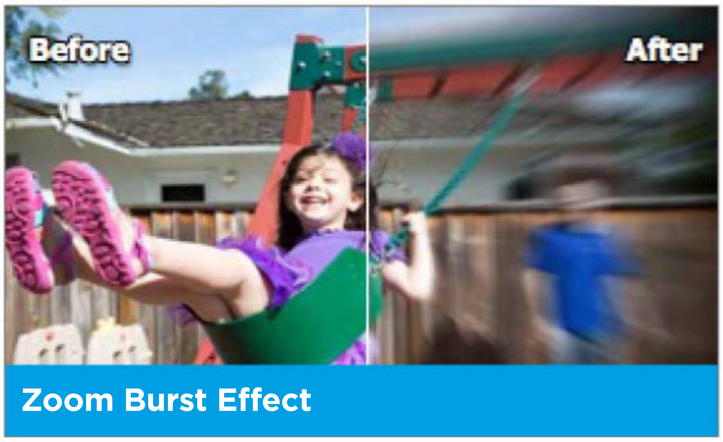
Speed Effect

34 Add some great blurred speed lines for a little more zoom in your photos. Use a selection tool and choose an area of your image to apply the effect to. Then you can add the speed effect and then precisely refine the look of your finished effect.



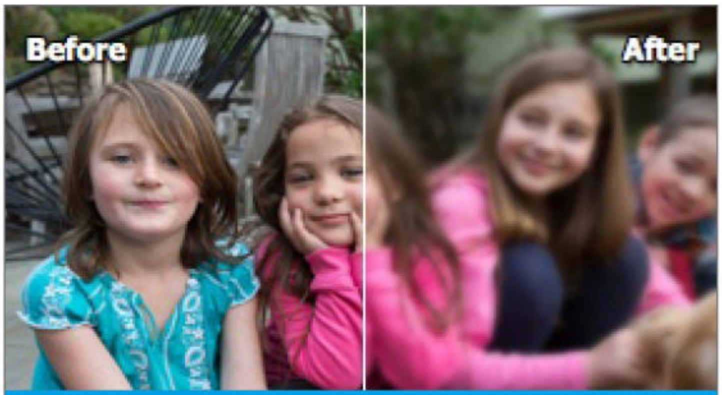
Speed Pan

35 Add motion blur to your backgrounds to give the impression of fast motion. Select your main subject using the selection tools and then add motion blur to the background, keeping your main subject sharp.



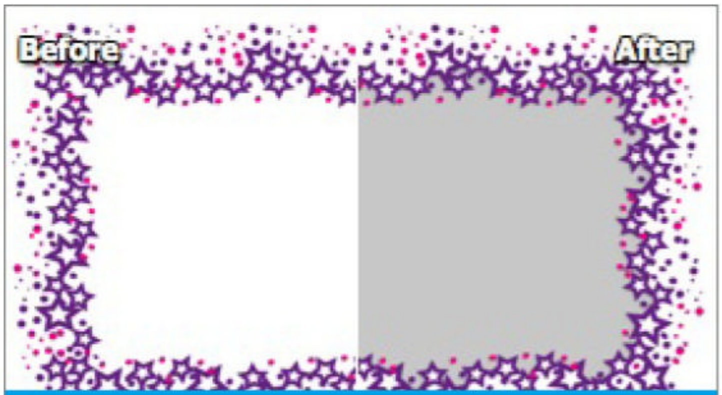
Zoom Burst Effect

36 This mimics the effect of rapidly zooming your camera lens while you take the photo. You can crop your photo in order to put your primary subject in the centre of the shot and then add the zoom burst effect. Refine the area of focus and add an optional vignette.



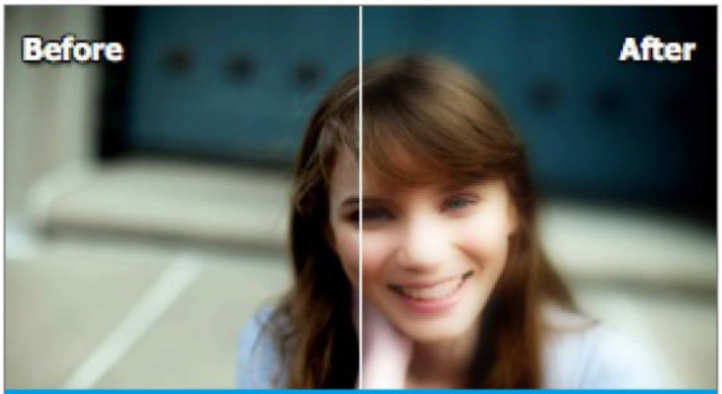
Depth of Field

37 You can make your subject stand out in the photo by making the distracting background blurred as if photographed with very shallow depth of field. You can add simple blur or use more precise selections for more targeted effects.



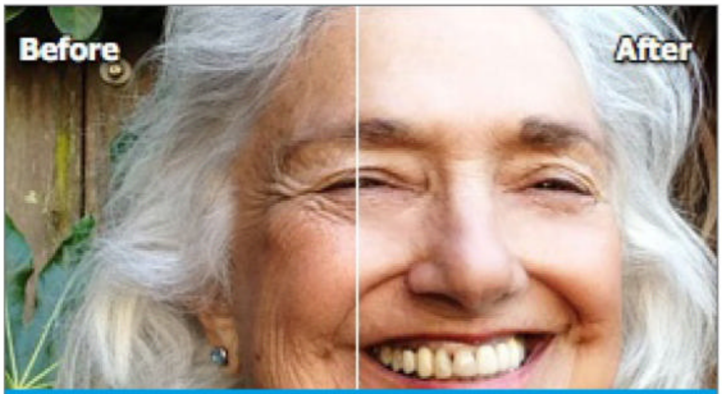
Frame Creator

38 Use your own photos and graphics to create frame designs. Use the tools to select the areas you want to be your frame and then save that frame design so you can work on it further in Expert mode.



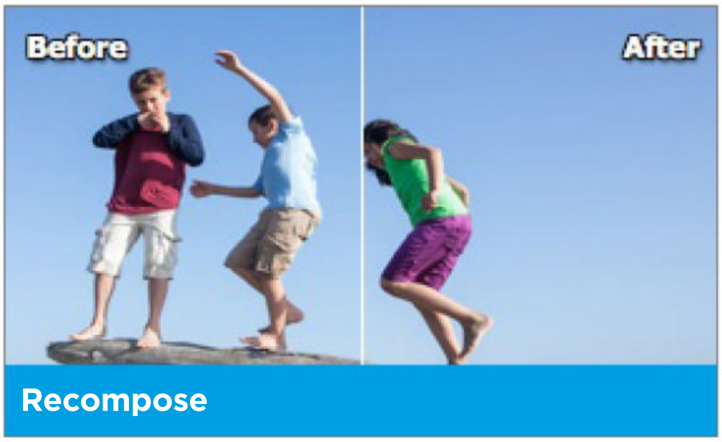
Create Orton Effect

39 Based on an old slide film technique pioneered by Michael Orton, you can add a soft and dream-like quality to your photos. Apply the Orton effect as many times as you wish and then use the sliders to enhance the effect even further.



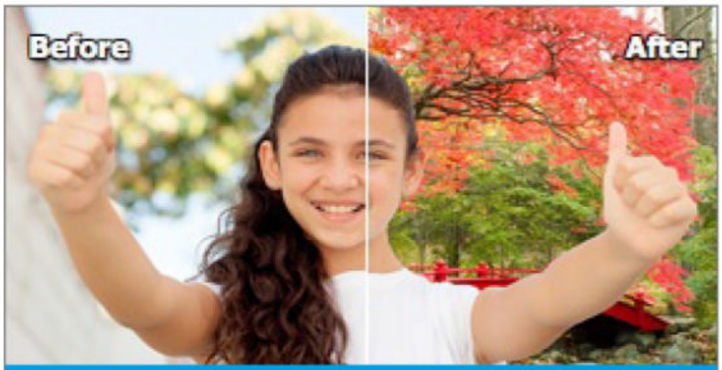
Perfect Portrait

40 For great looking skin in your portrait photos use these tools to heal blemishes in skin, remove red eye and whiten teeth. For a glamorous look to your shots, you can also add a glow effect and even slim your subjects down if required.



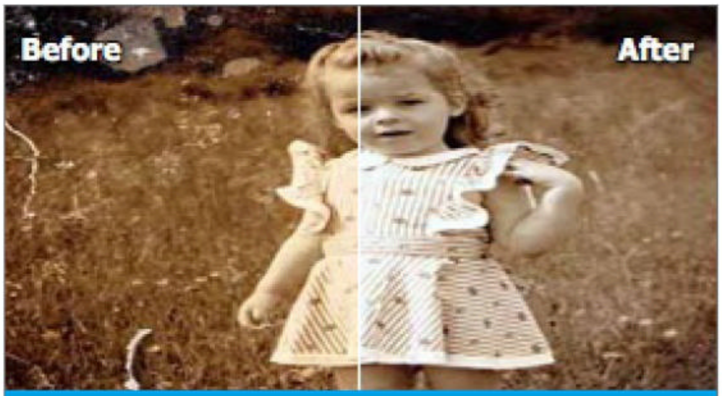
Recompose

41 This works much in the same way as Photoshop's content-aware scale tool. This tool lets you scale an image but maintain the important content and detail in the photo. You also have the option to mask areas for greater control.



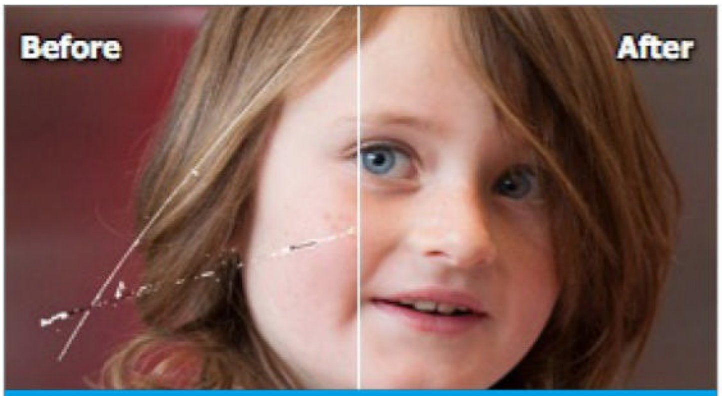
Replace Background

42 With this set of tools, you can select your primary subject using one of a number of selection tools and then remove their background. Select a new background or texture and then place it behind the original to match the colour tones for a convincing result.



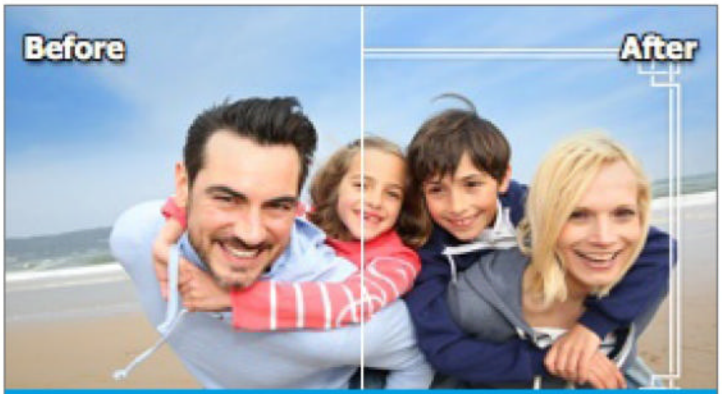
Restore Old Photo

43 If you have a number of old scanned photos that have many blemishes on them, then this tool can make them look new again. Using healing tools, blur tools and clone stamp copies, you can improve those old photos with ease.



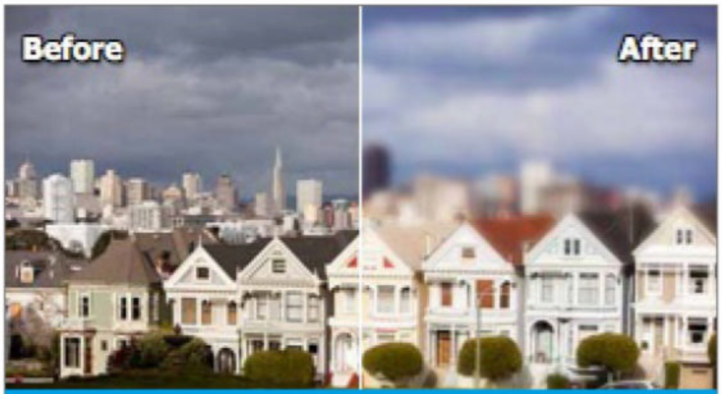
Scratches and Blemishes

44 For any small blemishes and flaws in a photo, use this tool to quickly fix those troublesome areas with the spot healing brushes. Larger areas will benefit from the application of the healing brush.



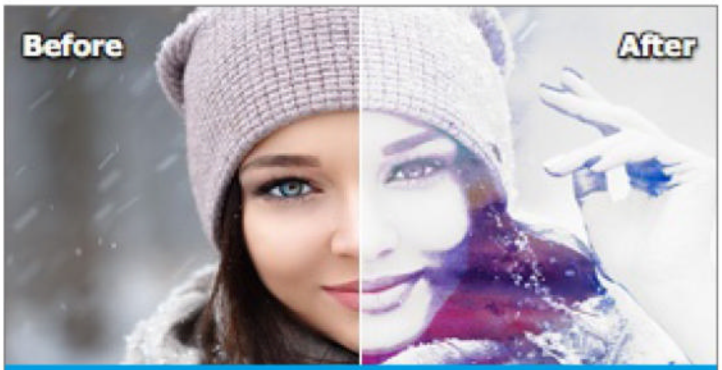
Text and Border Overlay

45 Choose from a selection of border designs to frame your favourite photos. Choose its size and colour and then add a text overlay using the type tool. You can then specify the text's position and edit the text style used.



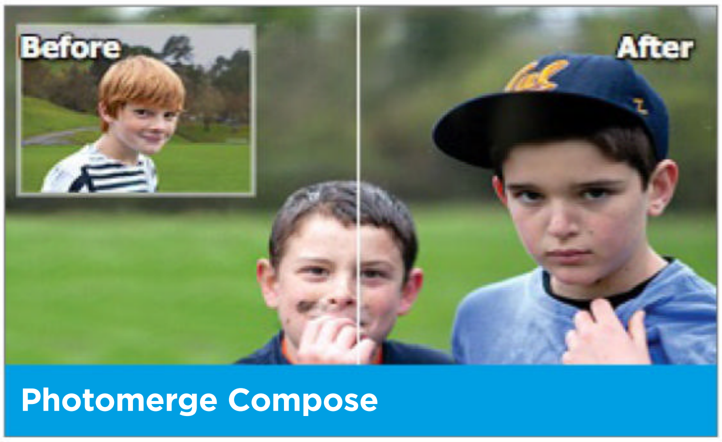
Tilt-shift

46 Turn your images into miniature effect photos using this specialised blur tool. It works best on photos taken from above your subject and from a distance. It mimics the effect of expensive tilt-shift lenses. Modify the focus area and add blur, contrast and saturation.



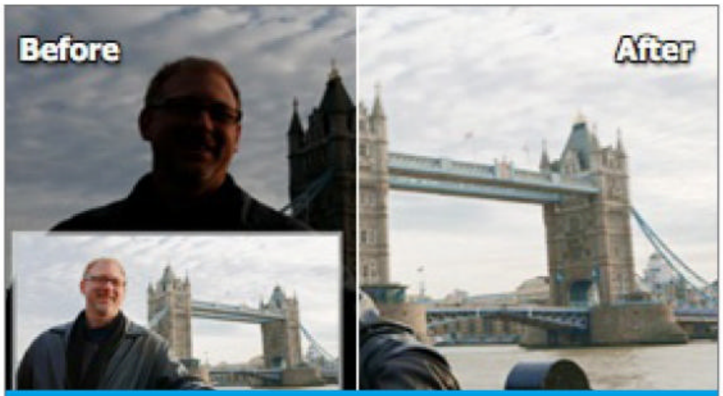
Watercolour Effect

47 A simple and effective way to turn your favourite photos into watercolour paintings. Choose an effect, add a watercolour paper overlay and a canvas texture. Then you can refine the effect and add captions in various text styles.



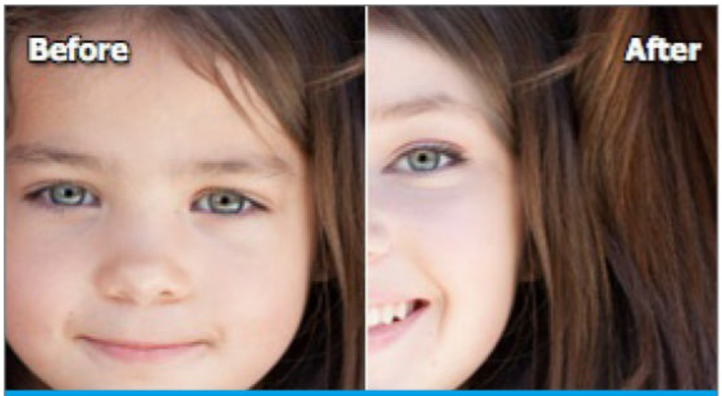
Photomerge Compose

48 This allows you to select two photos you wish to work on and extract from one photo and place it on another to combine the two. You have selection tools to help you accurately extract your first subject, then you can place it, move and scale it on the second photo.



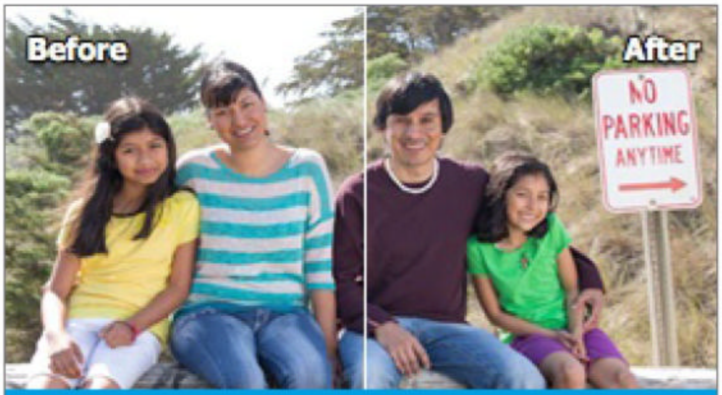
Photomerge Exposure

49 This is a form of high dynamic range photography. This tool lets you combine two or more different exposures of the same shot to create a much more exposed version. Use automatic or manual modes for the final result.



Photomerge Faces

50 Combine facial features from two different portrait photos for humorous results. Select two faces and open them. You can then use the alignment tool to pick out three distinct areas on each face and then blend them together.



Photomerge Group Shot

51 Use multiple group shot images to make sure everyone has their eyes open or is looking at the camera. Select two or similar group shots taken together. Set one as the final image and use additional photos to merge preferred elements into the final photo.

Before
After

Photomerge Scene Cleaner

52 If you have a series of photos of the same subject but there are distractions in each, you can combine two or more photos to clean up the scene. Use one base image and blend in the best parts of additional photos to create a finished result.

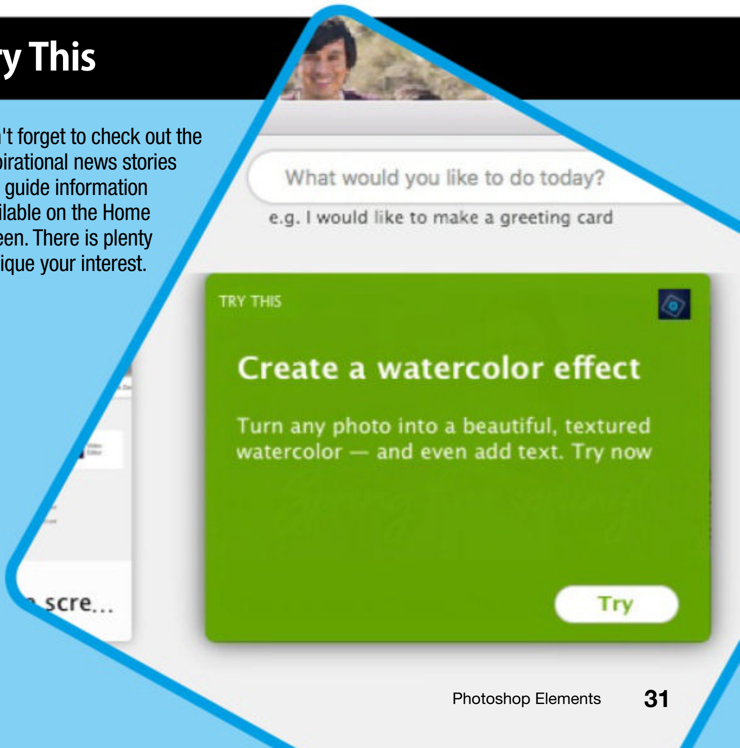
Before
After

Photomerge Panorama

53 Great for creating super-wide panoramic shots. Combine a sequence of several photos that captures a very wide panoramic scene by merging them. Select your photos, choose your panorama layout and type of settings and the program does the rest for you.

Try This

Don't forget to check out the inspirational news stories and guide information available on the Home screen. There is plenty to pique your interest.



What would you like to do today?

e.g. I would like to make a greeting card

TRY THIS

Create a watercolor effect

Turn any photo into a beautiful, textured watercolor — and even add text. Try now

Using Adobe Camera Raw

Most modern digital cameras allow you to shoot in a picture format known as Raw mode. Raw mode is a pure digital readout of the data captured by the sensor. This additional data offers amazing scope when it comes to getting the very best out of your photos. Step inside your very own digital darkroom and take control of the final look of your photos. More than that, see how you can integrate Adobe Camera Raw (ACR) and Photoshop Elements for a professional looking workflow solution.

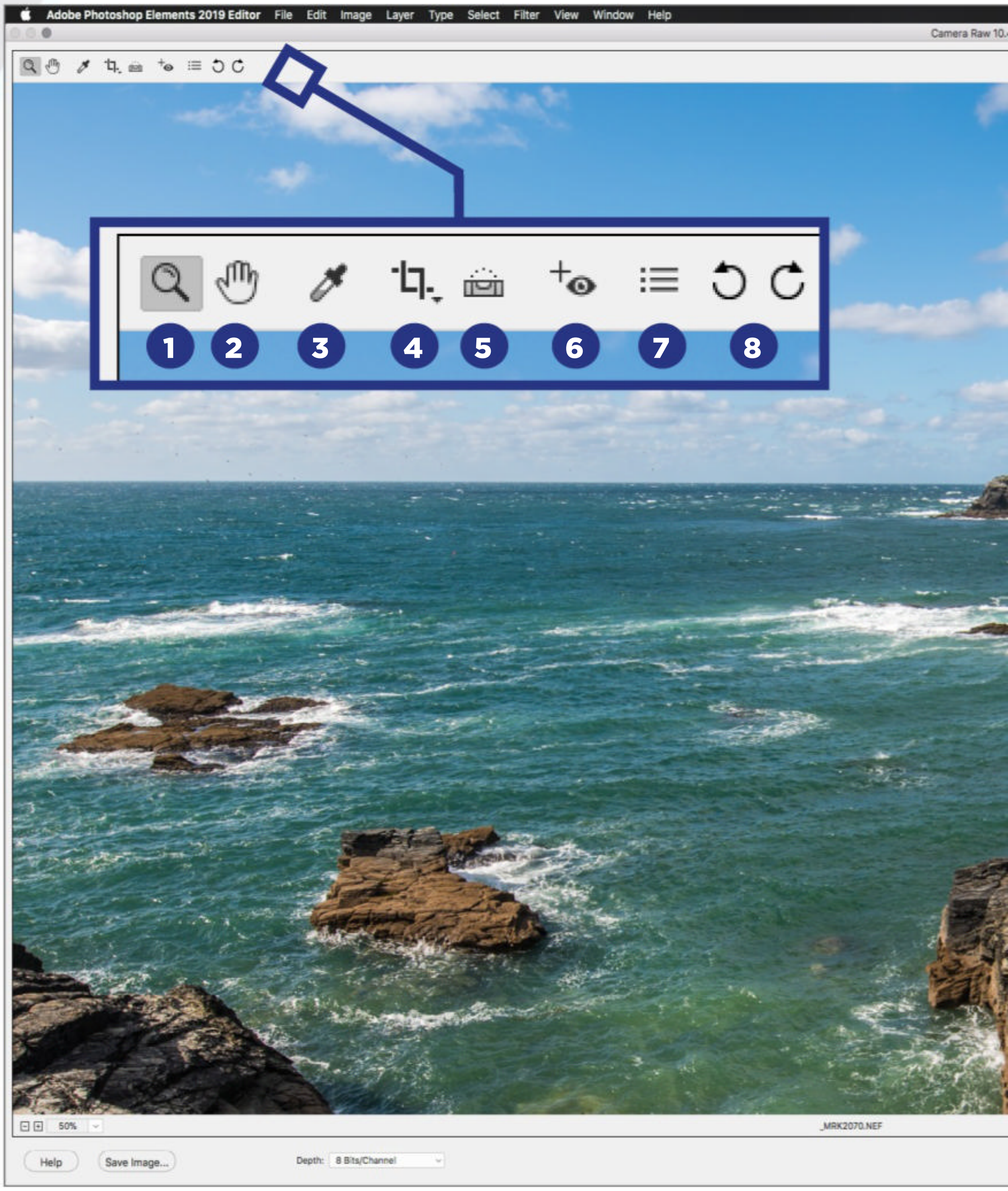
Contents

34 The Camera Raw Interface
34 In the Raw
35 Control Tabs
36 The Histogram
37 The Profile Browser
38 Camera Raw Processing
43 Raw to Photo Editor

The Camera Raw Interface

Part One

Let's take a look at the ACR interface, see what it has to offer and also how it can integrate with the Elements Photo Editor.



Depth: 8 Bits/Channel

In the Raw

Adobe Photoshop Elements 2018 comes with Adobe Camera Raw supplied. It is more usually referred to as ACR and lets you process Raw files from digital cameras as the first step of your digital photo processing workflow; but you don't have to stop there. You can process your Raw file and then continue to work with it in the Photo Editor in either the Quick or Expert editing modes. It is easy to get started. Let's take a look at the ACR interface, see what it has to offer, and also how it can integrate with the Elements Photo Editor to help you get more out of your favourite photos.

1 Zoom Tool

A standard zoom in and zoom out tool that lets you view your image at increasing or decreasing levels of magnification. Each time you click the zoom tool, the image will be enlarged to the next level of magnification. Wherever you click on your image, it will magnify and centre it in the workspace using that clicked point. If you press Alt on your keyboard, you can decrease the level of magnification and zoom out. Right-click the image to call up the context menu to display all the preset zoom levels available.

2 Hand Tool

The Hand Tool allows you to move your magnified image around the screen by clicking and dragging.

3 White Balance Tool

To help you remove colour cast from you photo, you can use the White Balance Tool to bring the image back to a more neutral colour cast. Click on the tool and then place the eyedropper cursor over an area of your picture that is either meant to be white, middle grey or solid black. It will use that reference point to neutralise any colour cast. Right-click the screen to call up the content menu to display all the white balance presets available to use.

4 Crop Tool

If you need to crop your image to different proportions, you can use the Crop Tool to drag a crop box over your image and using the control points on the box, scale and rotate it to get the perfect crop for your photo. Right-click on the cropped image to call up the context menu to view more proportional cropping options and to clear the crop if you need to start again.

5 Straighten Tool

This is particularly useful if you have strong vertical or horizontal elements in your photo that need to be levelled so they are perfectly vertical or horizontal. Click the Straighten Tool and then click and draw a line along the part of your photo that needs to be straightened out.

6 Red Eye Removal Tool

If you happen to have a photo of a family member or friend whose eyes are coloured red because a camera flash illuminated the blood vessels at the back of their eyes causing the red-eye effect, you can remove the redness using this tool. Click and drag a marquee selection over each eye and the program will do the rest.

7 Open Preferences

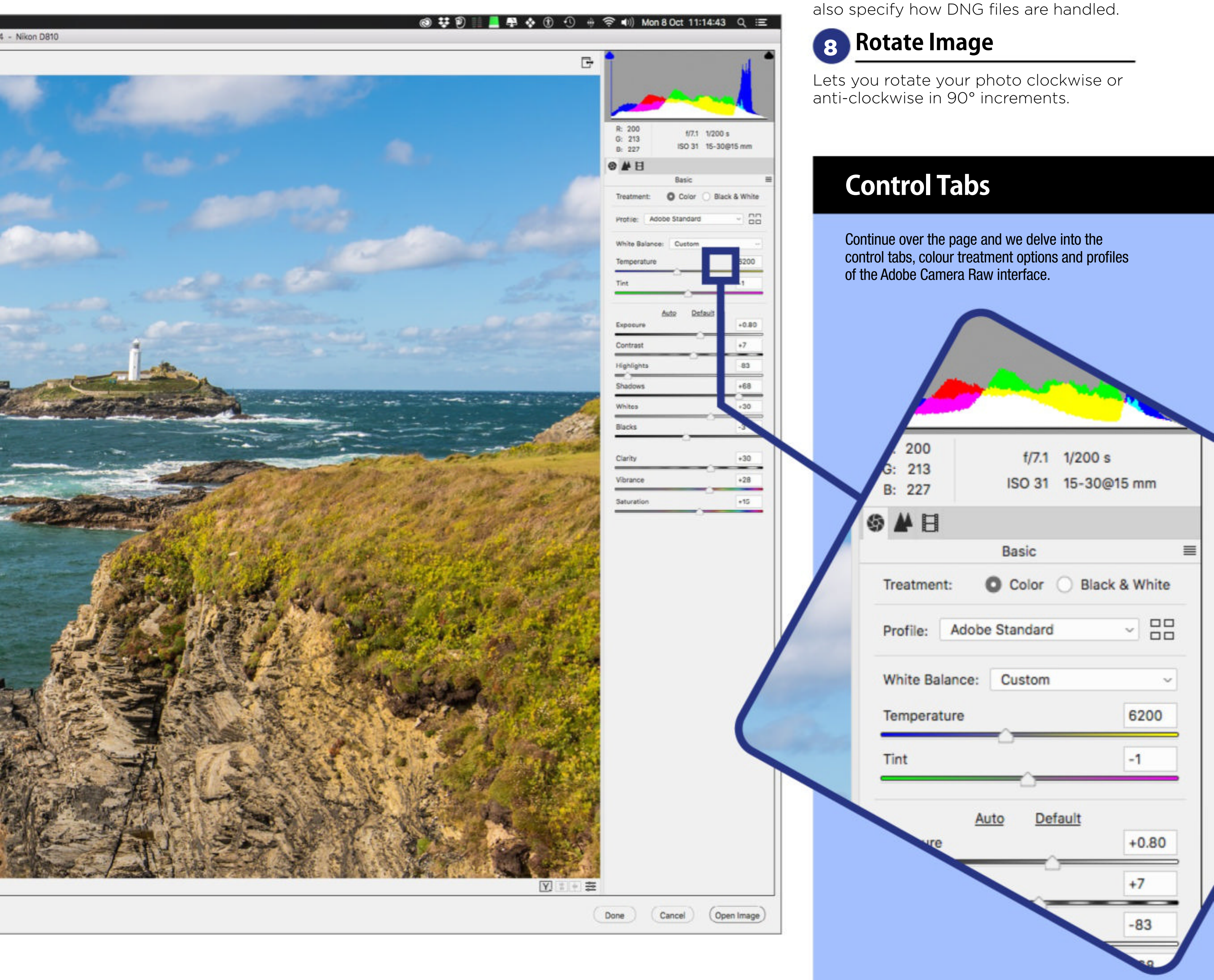
Opening this dialog box allows you to set some Camera Raw Preferences such as where your image settings are saved and whether you automatically sharpen all images. You can also set other auto functions such as tone adjustments and also specify how DNG files are handled.

8 Rotate Image

Lets you rotate your photo clockwise or anti-clockwise in 90° increments.

Control Tabs

Continue over the page and we delve into the control tabs, colour treatment options and profiles of the Adobe Camera Raw interface.



R: 200
G: 213
B: 227

f/7.1 1/200 s
ISO 31 15-30@15 mm

Treatment: ● Color ○ Black & White

Profile: Adobe Standard

White Balance: Custom

Temperature 6200

Tint -1

Exposure +0.80

Contrast +7

Highlights -83

Shadows +68

Whites +30

Blacks -3

Clarity +30

Vibrance +28

Saturation +15

The Camera Raw Interface

Part Two

Our journey around the Adobe Camera Raw interface continues with more of the tools to bring the most out of your photos.

9 Full Screen Mode

Clicking this button lets you toggle the full screen mode. When you do, no file menus will be visible until you toggle full screen off again.

10 Shadow Clipping

Shadow Clipping is there to warn you if any of the darkest tones in your photo become solid black. A blue highlight will appear to warn you which parts of the photo are clipped.

11 The Histogram

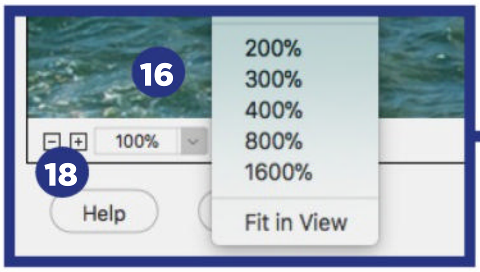
This is a graphical representation of the distribution of colour and tonal values throughout the image. The amount of tones in any given part of the tonal range are shown as peaks along the length of the histogram.

12 Highlight Clipping

This works in the same way as the Shadow Clipping warning. If any of the brightest highlights in the image are solid white, or get pushed to solid white as a result of editing, they will be displayed as red highlights.

13 Information Panel

The left side of the panel shows the RGB values of the image at the cursor position. The right side of the panel displays the exposure information for the image such as aperture, shutter speed and ISO.


16
18
100%
200%
300%
400%
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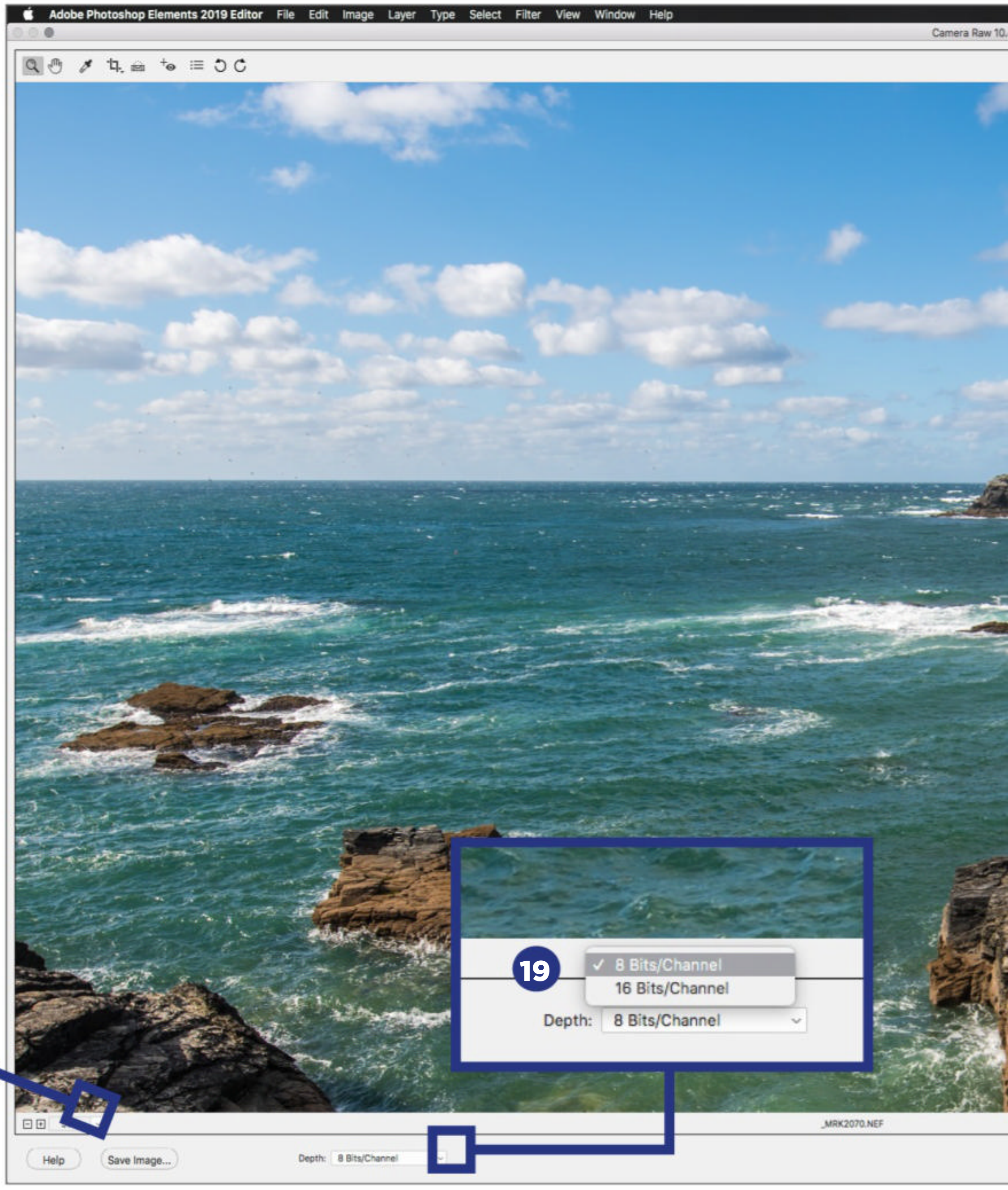
1600%
Fit in View
Help


Adobe Photoshop Elements 2019 Editor
File
Edit
Image
Layer
Type
Select
Filter
View
Window
Help
Camera Raw 10.
19
✓ 8 Bits/Channel
16 Bits/Channel
_MRK2070.NEF
Help
Save Image...

Depth: 8 Bits/Channel

14 Control Tabs

The ACR interface breaks down the workflow process into discreet sections. First is the Basic panel where the majority of your processing will be done. You can control all the basic exposure and colour adjustments here. The Detail tab reveals sliders for controlling Sharpening and Noise Reduction. The Camera Calibration tab lets you specify the calibration process you are using.

15 Treatment and Profile

Gives you the choice of processing your photos in the main colour workspace or in the Black and White workspace. The Profile menu allows you to choose from a number of preset colour profiles and a series of artistic, modern and vintage effects too.

16 Zoom Levels

Instead of using the Zoom Tool, you can use the Zoom Level options.

17 View and Settings

The buttons let you cycle through the available before and after view options, swap the before and after settings, copy the current settings to the before image and toggle between the current settings and the default settings.

18 Help and Save

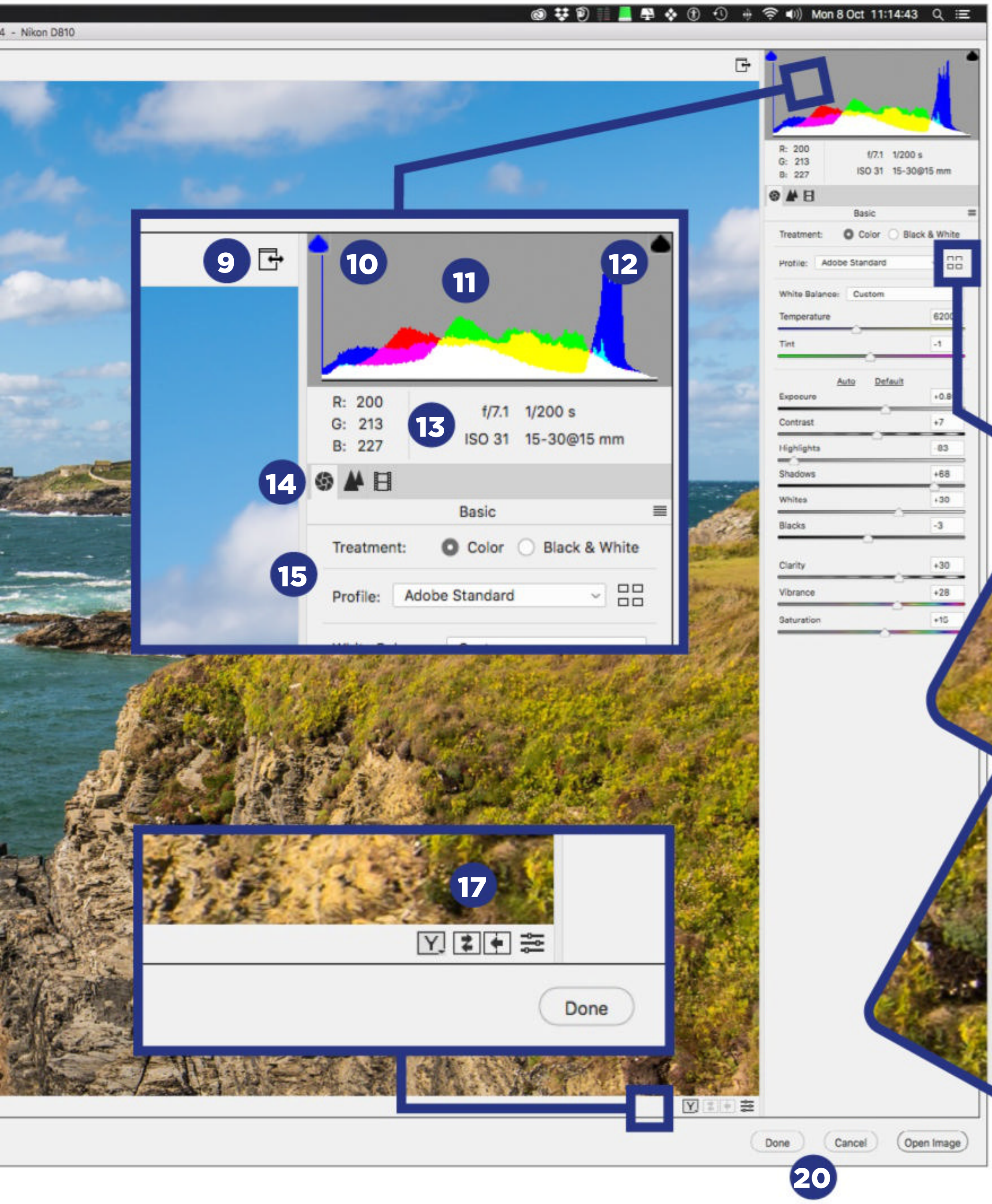
Help accesses the Adobe help files for ACR processing, whilst the Save button allows you to save your current edits to DNG file format.

19 Depth

Choose from 8 Bits/Channel and 16 Bits/Channel colour depth.

20 Done, Cancel, Open Image

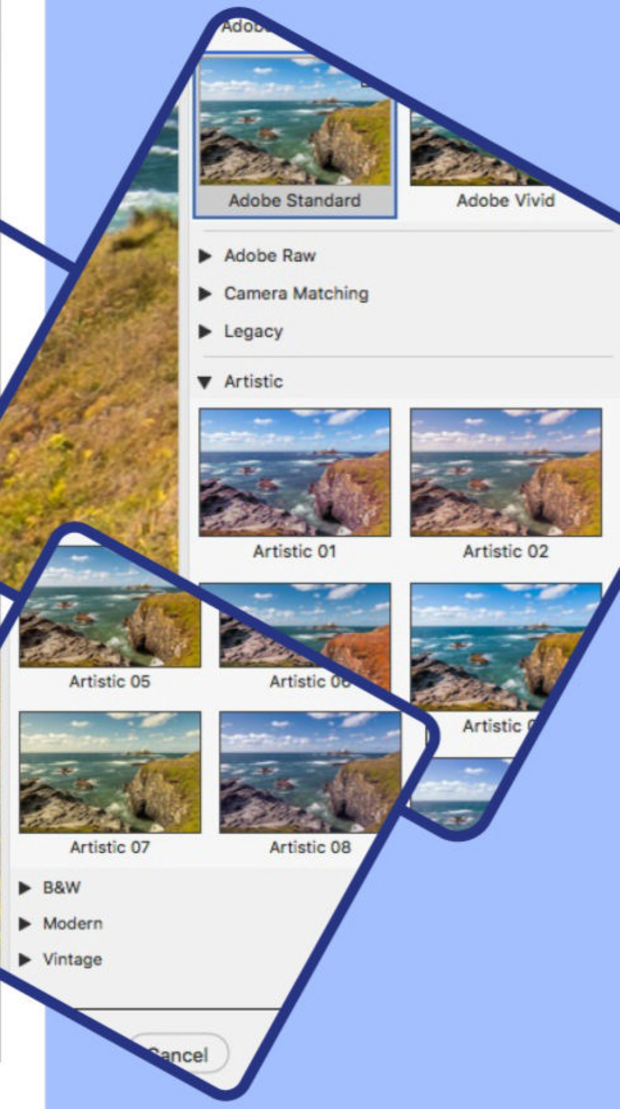
Done Commits all edits and exits without opening the file. Cancel quits without accepting any changes and Open Image will apply changes and open the image in the Photo Editor.



Nikon D810
Mon 8 Oct 11:14:43
9
10
11
12
R: 200
G: 213
B: 227
13
f/7.1 1/200 s
ISO 31 15-30@15 mm
14
Basic
Treatment: Color Black & White
15
Profile: Adobe Standard
White Balance: Custom
Temperature
Tint
Auto Default
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Clarity
Vibrance
Saturation
17
Done
Cancel
Open Image
20

The Profile Browser

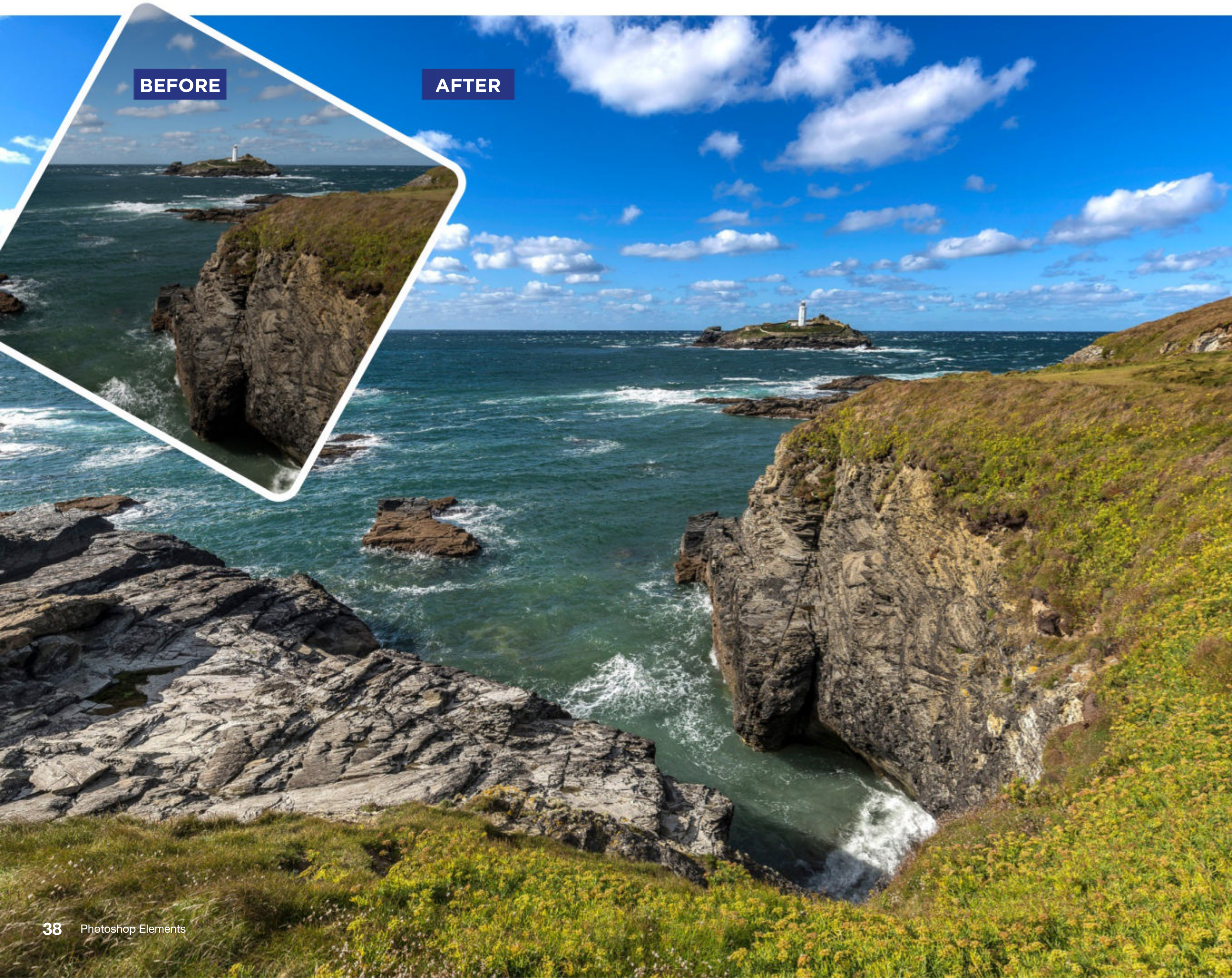
Click on the Profile Browser button and you can view all the standard and artistic colour presets you can use on your photo to alter its colour. There are a number of camera matching profiles as well as artistic, modern, black and white and vintage.

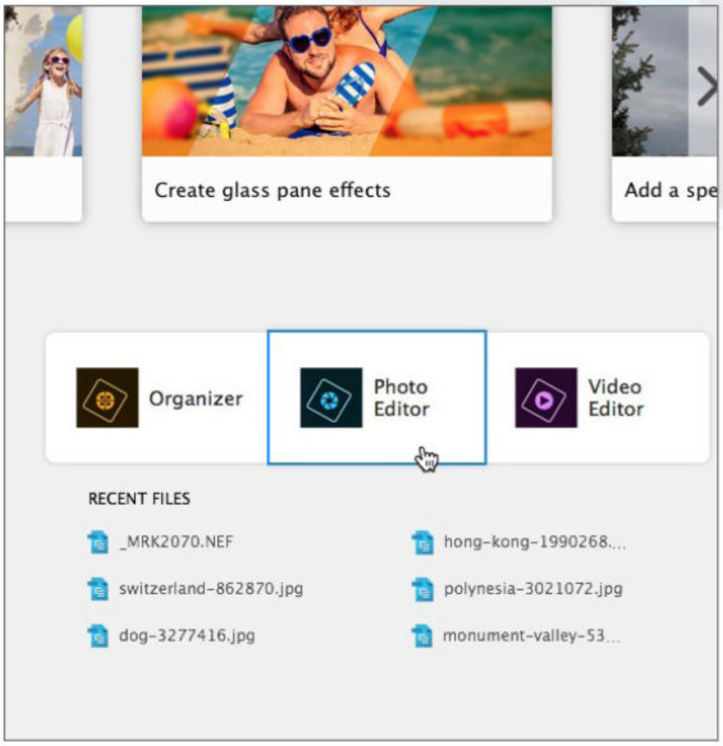


Adobe Standard
Adobe Vivid
Adobe Raw
Camera Matching
Legacy
Artistic
Artistic 01
Artistic 02
Artistic 05
Artistic 07
Artistic 08
B&W
Modern
Vintage
Cancel

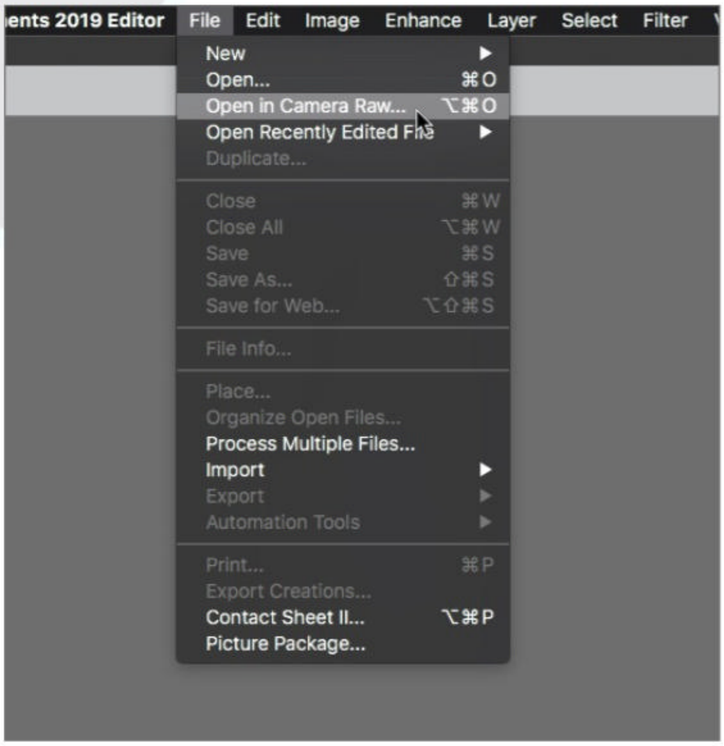
Camera Raw Processing

ACR lets you process Raw files from digital cameras as the first step of your digital photo processing workflow; but you don't have to stop there. You can process your Raw file and then continue to work with it in the Photo Editor, in either the Quick or Expert editing modes.

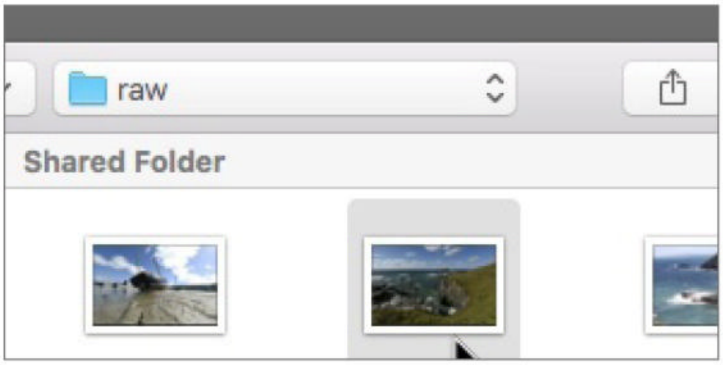


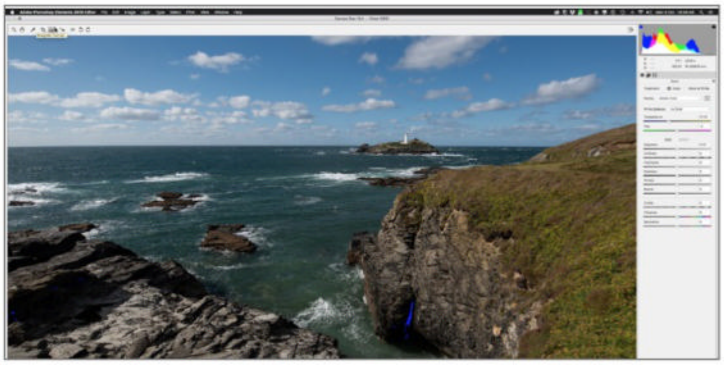

Create glass pane effects
Add a spe
Organizer
Photo Editor
Video Editor
RECENT FILES
_MRK2070.NEF
hong-kong-1990268...
switzerland-862870.jpg
polynesia-3021072.jpg
dog-3277416.jpg
monument-valley-53...

1 To begin, you'll need to open Photoshop Elements 2019 and from the home page click on the Photo Editor icon, this will activate the Photo Editor program. The default is to open in Expert mode. You can access Adobe Camera Raw (ACR) from either the Quick, Guided or Expert mode workspaces.

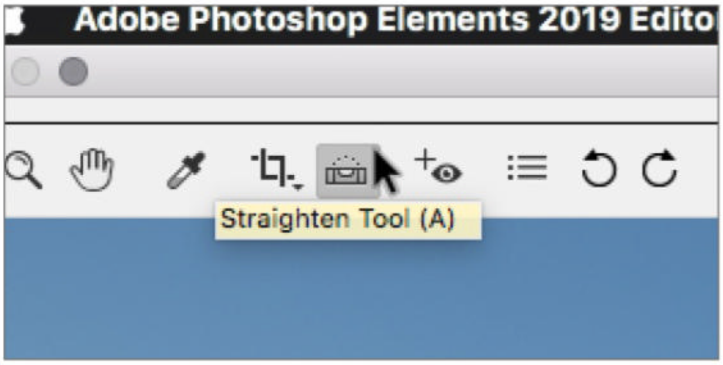

ents 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
New
Open... ⌘O
Open in Camera Raw... ⌥⌘O
Open Recently Edited File
Duplicate...
Close ⌘W
Close All ⌥⌘W
Save ⌘S
Save As... ⇧⌘S
Save for Web... ⌥⇧⌘S
File Info...
Place...
Organize Open Files...
Process Multiple Files...
Import
Export
Automation Tools
Print... ⌘P
Export Creations...
Contact Sheet II... ⌥⌘P
Picture Package...

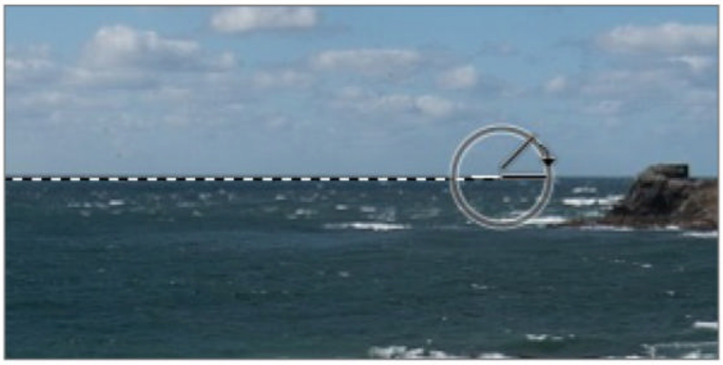
2 Go to File > Open in Camera Raw (Alt + Cmd + O) to open your file browser and navigate to the folder that contains the Raw file you wish to process. Once you have located it, double-click the file or highlight it and press Open at the bottom right of the browser window.


raw
Shared Folder

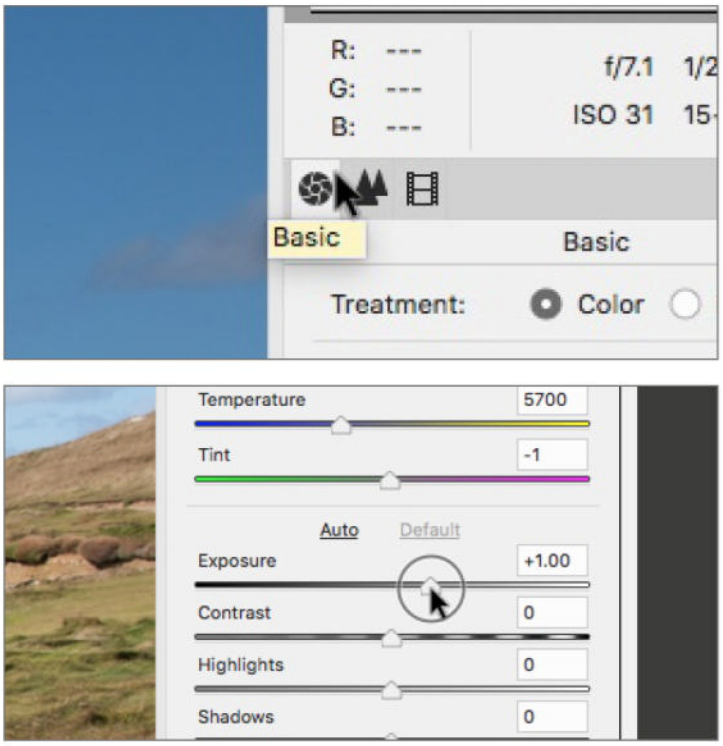


3 The Raw file, in this case a seascape shot in Cornwall, will open in the ACR workspace, as ACR runs in a separate window to the Elements Photo Editor. You can use the zoom tools to fill the active image area of the workspace; you can clearly see the effect your edits will have on the photo.


Adobe Photoshop Elements 2019 Edito
Straighten Tool (A)



4 A good place to start with a landscape shot like this is to ensure a nice level horizon. If yours is sloping, use the Straighten Tool (A). Click on one side of your horizon line, then drag across to the other side and release the button to bring it back to level.

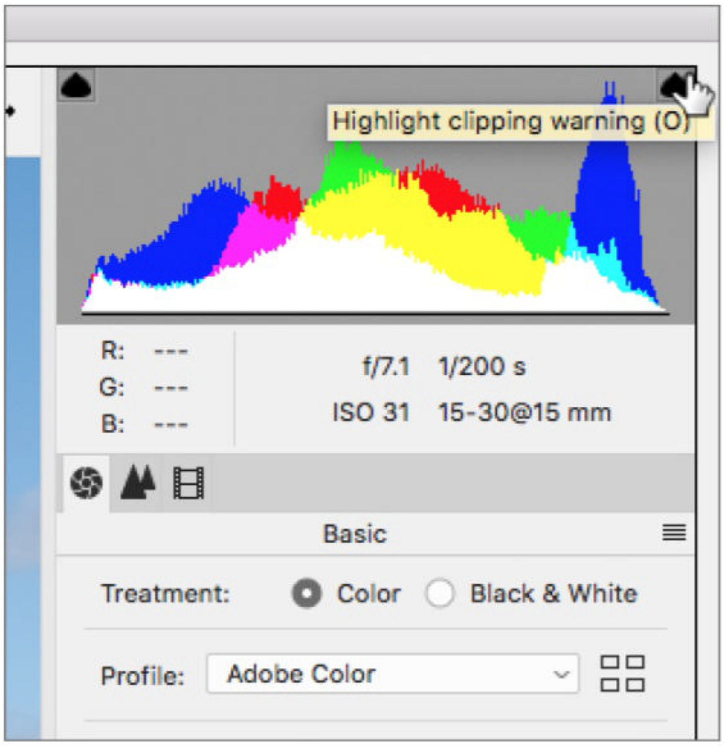


R: ---
G: ---
B: ---
f/7.1 1/2
ISO 31 15-

Treatment: ● Color ○

Temperature 5700
Tint -1
Exposure +1.00
Contrast 0
Highlights 0
Shadows 0

5 Click on the Basic tab to make sure it is the active tab and you will see the range of adjustments available; you can use these to get the most out of your image. The photo is slightly underexposed, so a good place to start is to increase the value of the Exposure by moving the slider to the right.

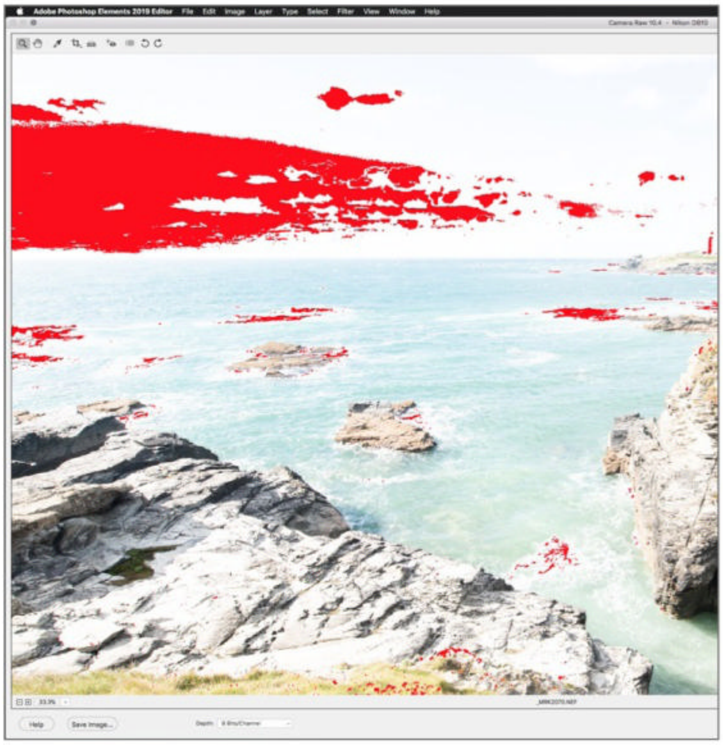


R: ---
G: ---
B: ---
f/7.1 1/200 s
ISO 31 15-30@15 mm

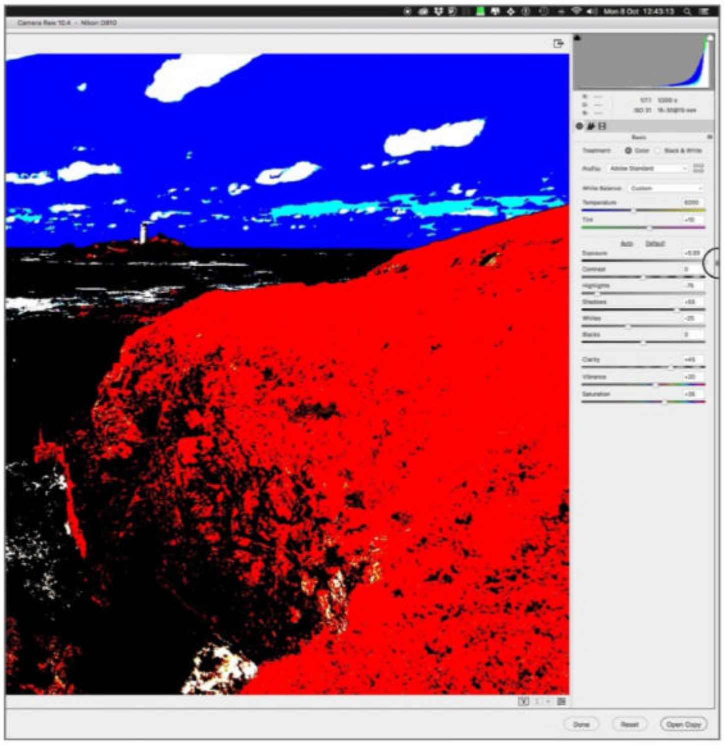
Treatment: ● Color ○ Black & White

Profile: Adobe Color

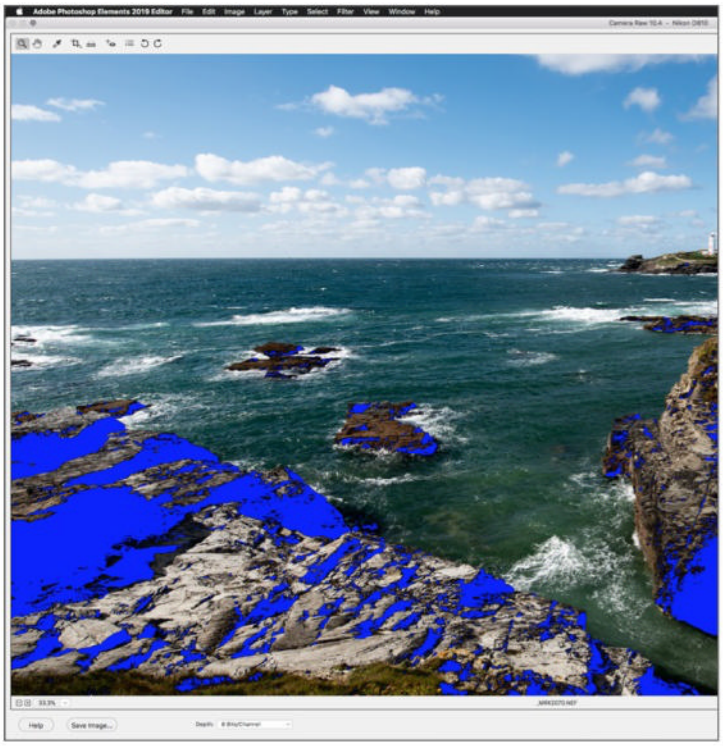
6 If you turn on your Highlight clipping warning (O) and your Shadow clipping warning (U), you will be shown any areas of your image that are turning solid black or solid white. These areas will suffer a loss of detail so having the warnings turned on is useful to avoid degrading the image.



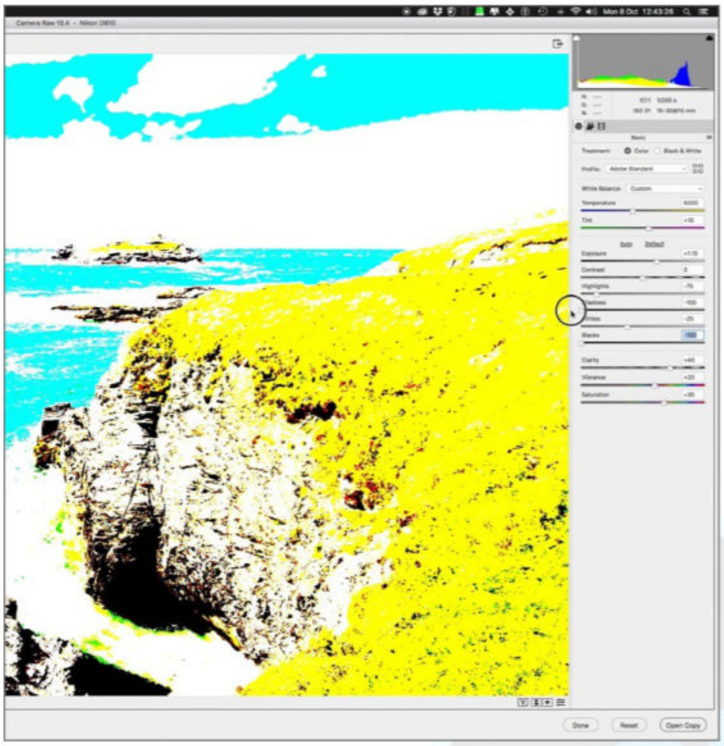
7 Now, as you move the slider and increase the exposure, any areas that are becoming too overexposed will now be highlighted in red. You can often get away with just a slight overexposure in your images but beware of pushing it too far and destroying the image.



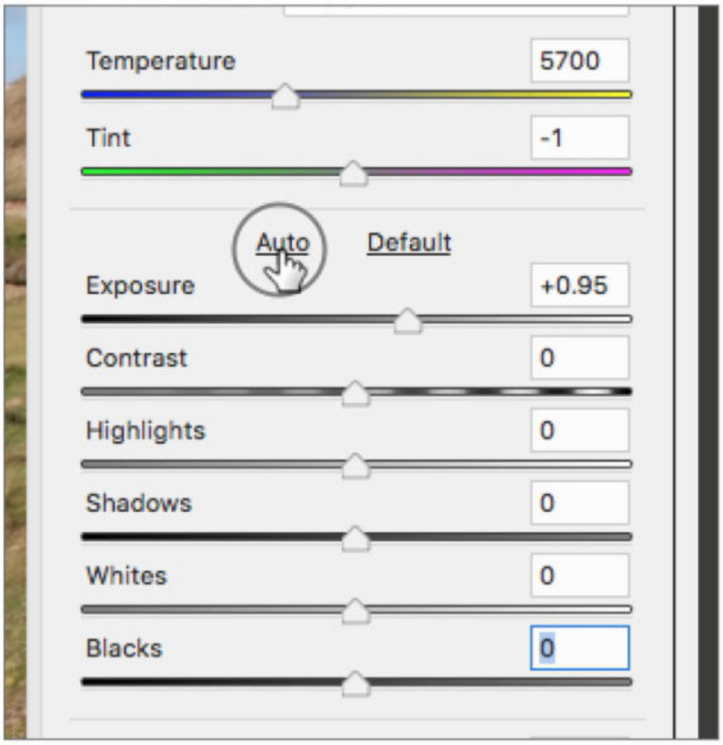
8 An alternative to viewing the highlight clipping warning is to press and hold the Alt key while moving the Exposure, Highlights and Whites sliders to see just the affected highlight areas without the image itself being seen. It does give you the chance to fine tune the exposure without taking it too far.



9 If you are adjusting the Shadows and Blacks sliders, too much underexposure will be highlighted in blue by the Shadows clipping warning. Solid black areas are much like highlighted areas: you can have a small amount of solid black areas but beware of heavy underexposure.

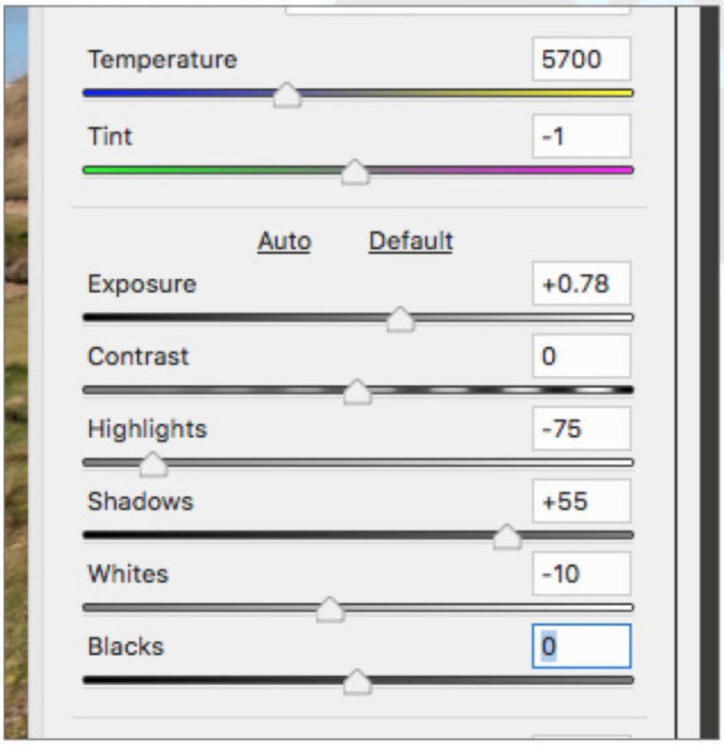


10 Holding down the Alt key while making Shadows and Blacks adjustments, just the darkest areas turning solid black will be seen to warn you there is a potential Shadows clipping problem.



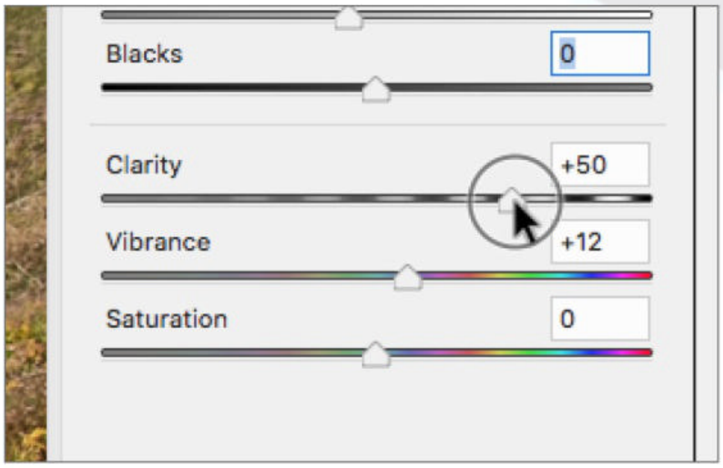
Temperature 5700
Tint -1
Auto Default
Exposure +0.95
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0

11 If you want ACR to do some of the heavy lifting for you, there is always the option to click the Auto button. When you do this, the program will attempt a set of best adjustments that it thinks will suit the image for optimal exposure. It is certainly a good baseline for you to continue editing.

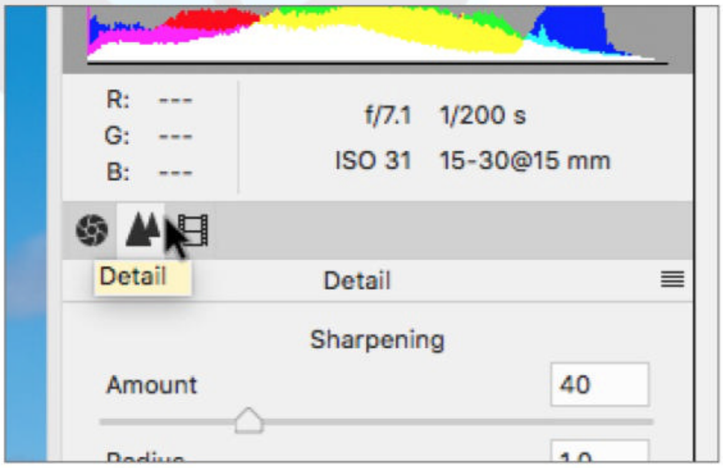


Temperature 5700
Tint -1
Auto Default
Exposure +0.78
Contrast 0
Highlights -75
Shadows +55
Whites -10
Blacks 0

12 Adjustments are a personal thing of course but we opted to increase the Exposure, reduce the Highlights to -75, to recapture detail in the lightest parts of the image, and pushed Shadows to +55 to make sure detail was kept in the darkest areas of the shot. Whites were also reduced slightly to help keep detail in the brightest parts of the scene.

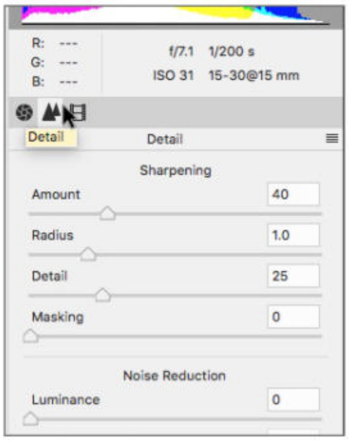

Blacks 0
Clarity +50
Vibrance +12
Saturation 0

13 Next are the three sliders that affect midtone contrast and how vivid the colours are. Clarity is a refined version of global contrast, affecting the middle tones for more detail. Vibrance affects muted colours first and Saturation is a more general adjustment for much more vibrant colours.

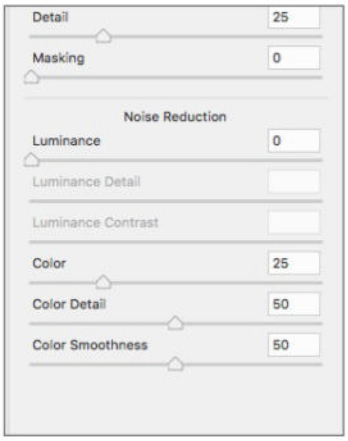

R: ---
G: ---
B: ---
f/7.1 1/200 s
ISO 31 15-30@15 mm
Amount 40

Detail
Detail
Sharpening

14 Click on the Detail tab to control Sharpening and Noise Reduction in your photo. Sharpening is essentially an increase of contrast between the brightest and darkest edges of your image.

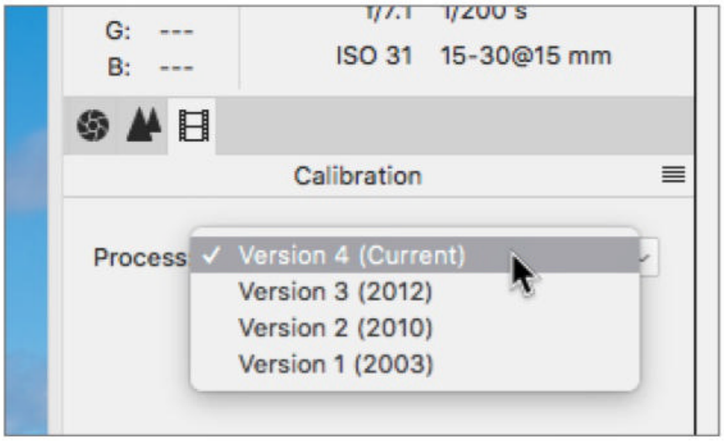

R: ---
G: ---
B: ---
f/7.1 1/200 s
ISO 31 15-30@15 mm
Amount 40
Radius 1.0
Detail 25
Masking 0
Luminance 0

Detail
Detail
Sharpening
Noise Reduction


Detail 25
Masking 0
Luminance 0
Luminance Detail
Luminance Contrast
Color 25
Color Detail 50
Color Smoothness 50

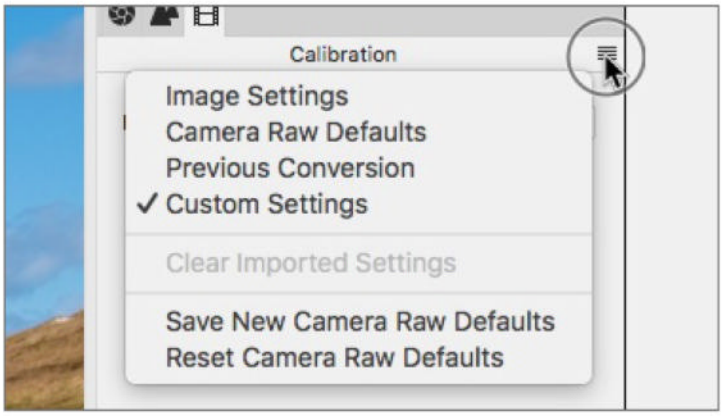
Noise Reduction

15 The Detail and Masking sliders control artefacts caused by over-sharpening. The Noise Reduction settings let you control image noise present in high ISO photos. Beware of very high noise reduction settings that can make your photo look muddy and lacking in detail.

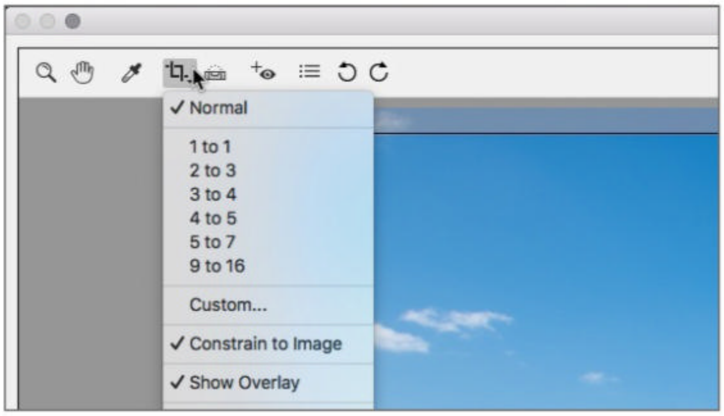

G: ---
B: ---
f/7.1 1/200 s
ISO 31 15-30@15 mm
Process ✓ Version 4 (Current)

Calibration
Version 3 (2012)
Version 2 (2010)
Version 1 (2003)

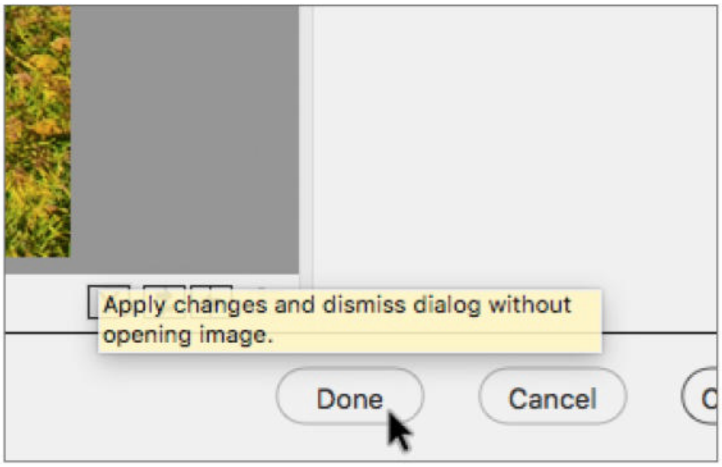
16 The Calibration tab is best left at its most current version. For ACR in this form, Version 4 is the most up to date Process that offers the most recently improved tools and functions within ACR. Changing it to older versions will result in certain improvements not being possible.


Calibration
Image Settings
Camera Raw Defaults
Previous Conversion
✓ Custom Settings
Clear Imported Settings
Save New Camera Raw Defaults
Reset Camera Raw Defaults

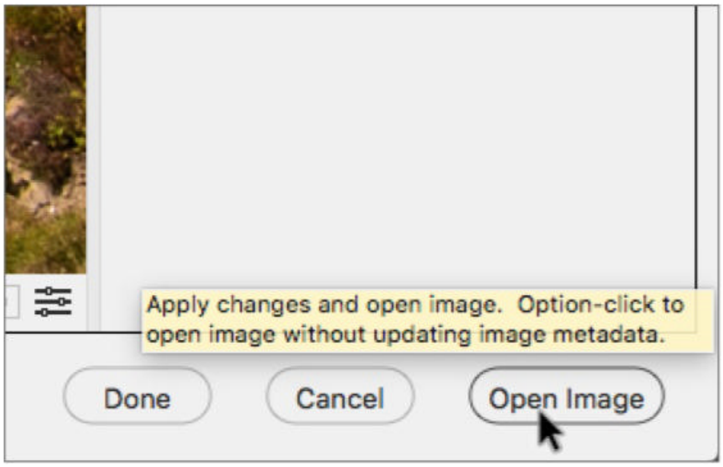
17 To the far right of the adjustment panels, is a small icon comprised of four lines. When you click on this, you can call up your image's settings, Save New ACR defaults and reset to the standard default settings.


✓ Normal
1 to 1
2 to 3
3 to 4
4 to 5
5 to 7
9 to 16
Custom...
✓ Constrain to Image
✓ Show Overlay

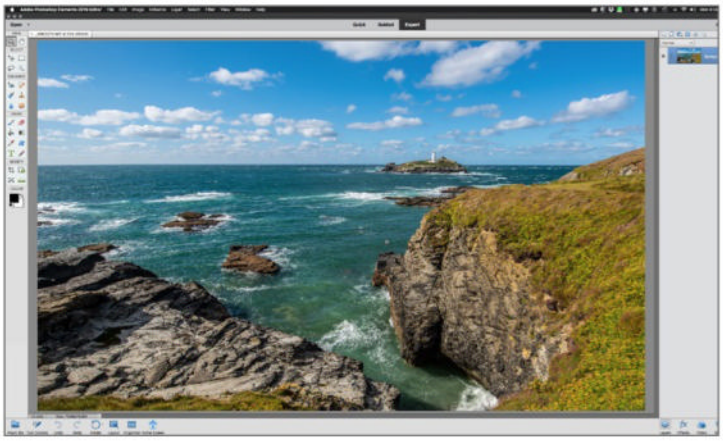
18 Once you have adjusted the image to your taste, one final option is to crop your image. Use the Crop Tool (C) to draw a crop box over your image to remove any unwanted area of the photo and create a more pleasing composition.


Apply changes and dismiss dialog without opening image.
Done
Cancel

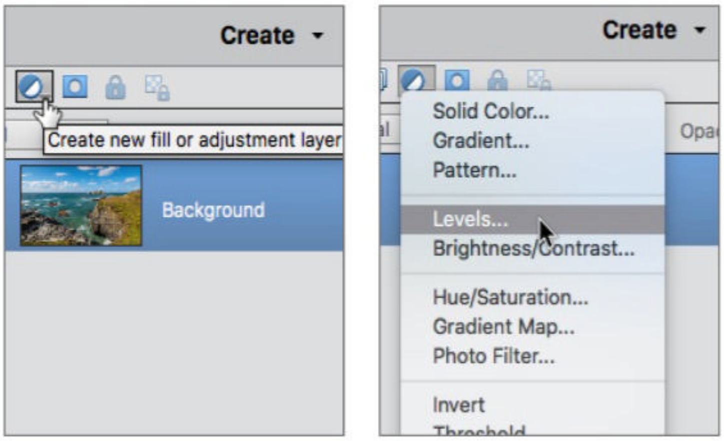
19 If you are happy with your photo and the edits you've made you can simply click the Done button and your adjustments will be saved in what is known as a Sidecar file with an XMP file extension. This file remembers the edits you've made and applies them non-destructively to your Raw file when opened.


Apply changes and open image. Option-click to open image without updating image metadata.
Done
Cancel
Open Image

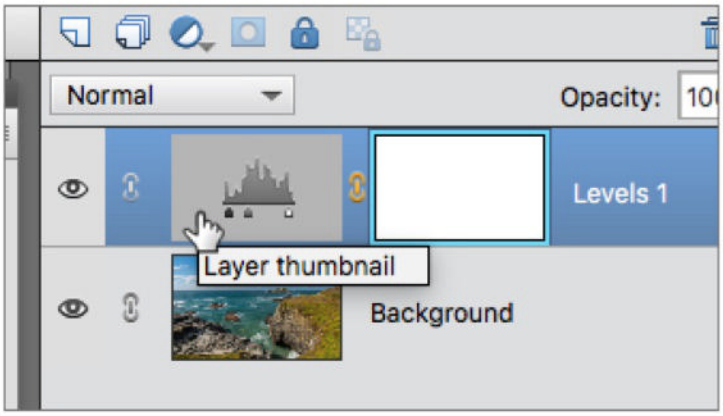
20 You also have the option to click Open Image and continue to work on the photo in either of the Quick, Guided or Expert modes on offer in the Elements Photo Editor. You can then save the result as a PSD file or jpeg. We've decided the sky needs to be worked on so we're going to open it.



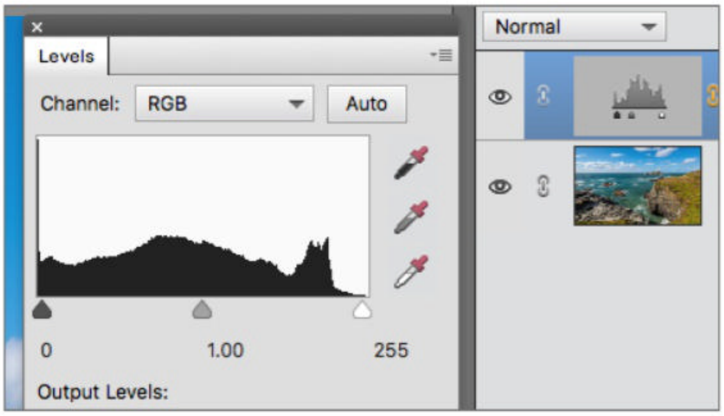
21 The image file will now open in the Elements Photo Editor. We're going to work on it in Expert mode because we will need a few extra adjustments and layers to achieve our goal of making the sky more dramatic.


Create
Create new fill or adjustment layer
Background
Create
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Photo Filter...
Invert
Threshold

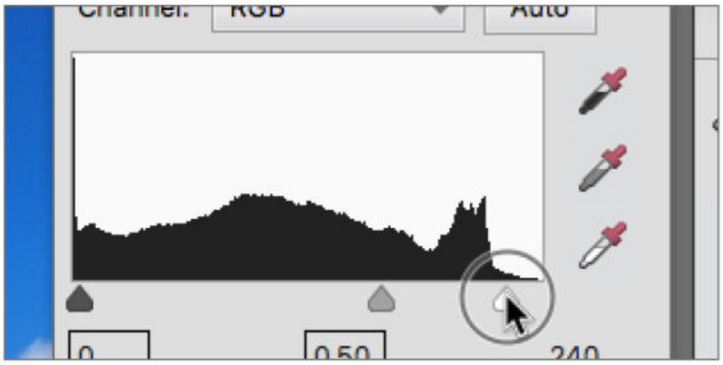
22 The first thing you need to do is create a new adjustment layer. Click on the Create New Fill or Adjustment Layer icon to expand the dropdown menu and you will see a number of adjustment layer choices. Click on Levels to add a 'Levels 1' adjustment layer to the layer stack in the right hand panel.

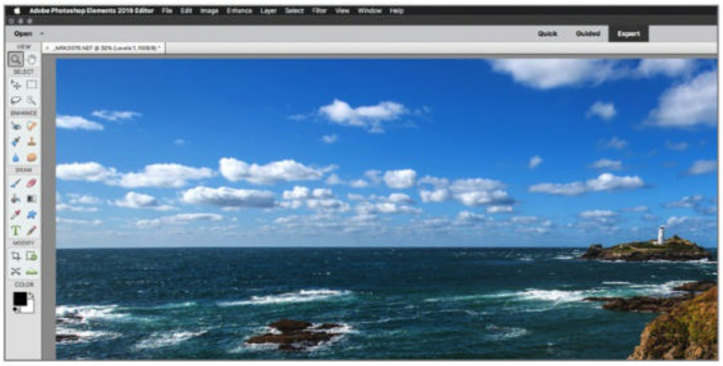

Normal
Opacity:
Levels 1
Layer thumbnail
Background

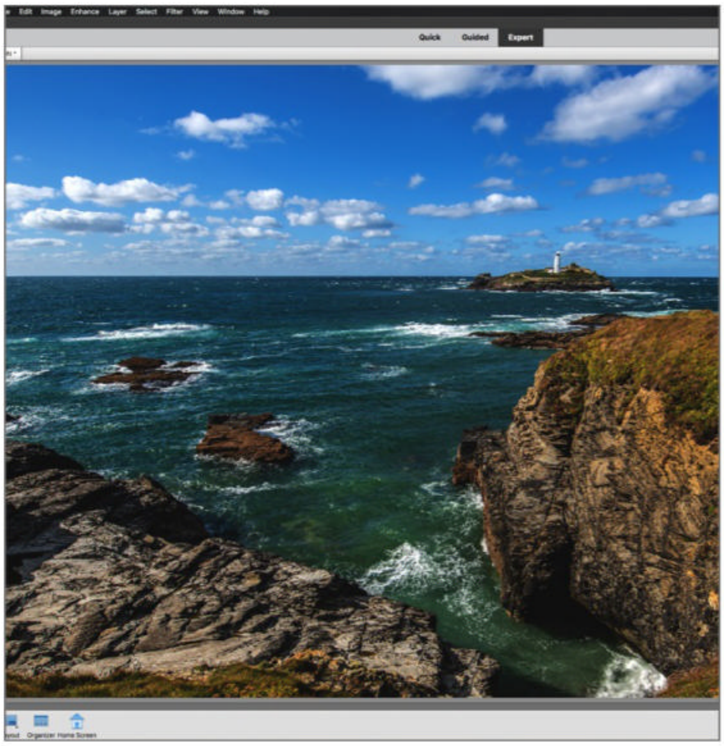
23 The 'Levels 1' layer will appear above your base image which will be on a default locked layer called 'Background'. You will see that it is split into a layer thumbnail and a layer mask thumbnail. The layer thumbnail controls the levels properties and the layer mask controls masking properties.


Levels
Channel:
RGB
Auto
0
1.00
255
Output Levels:
Normal

24 When you create an adjustment layer, its properties are displayed in a panel that will appear when it is added to the layer stack. In the case of a levels adjustment, there are three sliders that control brightness of the shadows, middle tones and highlights.

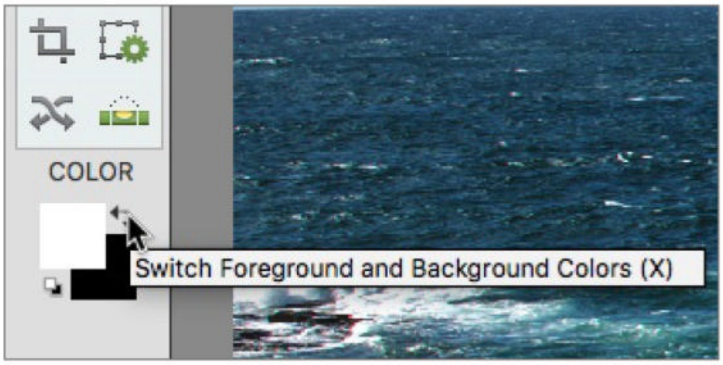

Channel: RGB
Auto
0
0.50
240

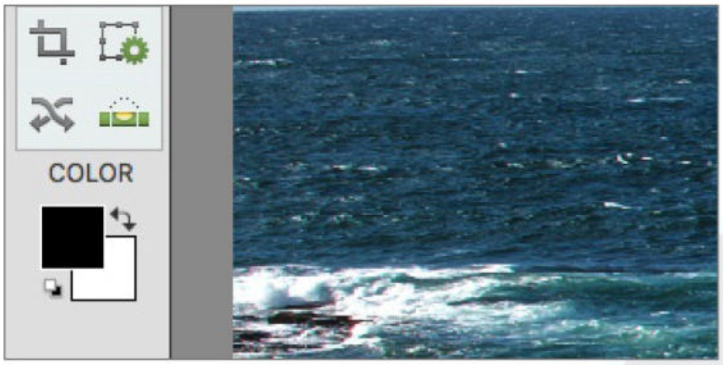


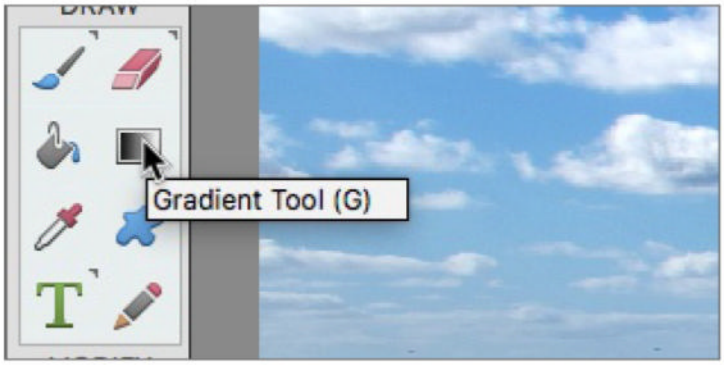


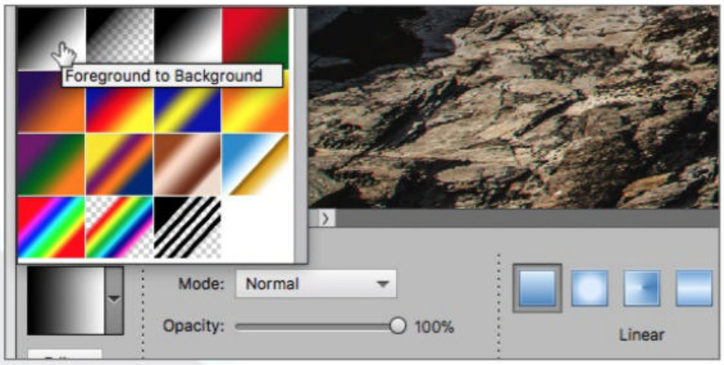
25 Move the middle tone slider from the middle to the right; as you do so, the whole image will get darker. You can also drag the furthest right highlight slider to the left slightly to make the clouds a bit whiter. Concentrate on how the sky is looking and don't worry about the rest of the image for the moment.

26 Once you have the sky looking darker and a bit more dramatic, you will see that the rest of the image is too dark. What you can do now is use the layer mask to only let the levels adjustment affect the sky and level the rest of the image unchanged.


COLOR
Switch Foreground and Background Colors (X)

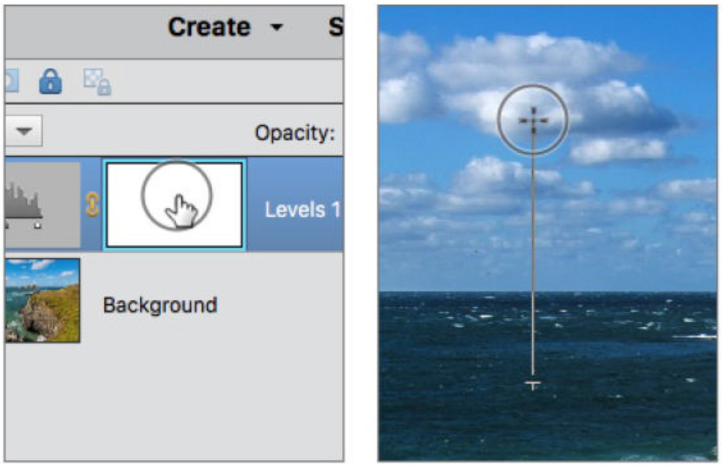



Gradient Tool (G)

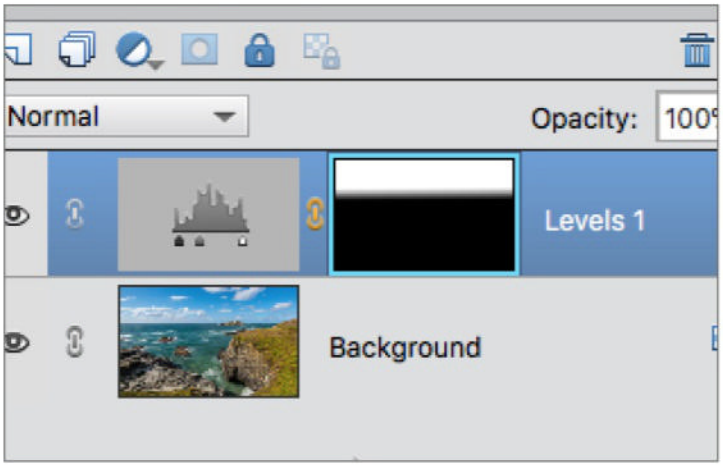

Foreground to Background
Mode: Normal
Opacity: 100%
Linear

27 To do this you must first make sure your Foreground Colour is set to Black. You can click the Switch Foreground icon or press X on your keyboard to swap the default foreground and background colours around so black is now the foreground colour.

28 Next you need to click on the Gradient Tool (G). When you do, the Tool Options Panel will display all Gradient Tool options. Click on the Edit button and make sure you have Foreground to Background set as the gradient. Then make sure the Linear Gradient button is clicked.

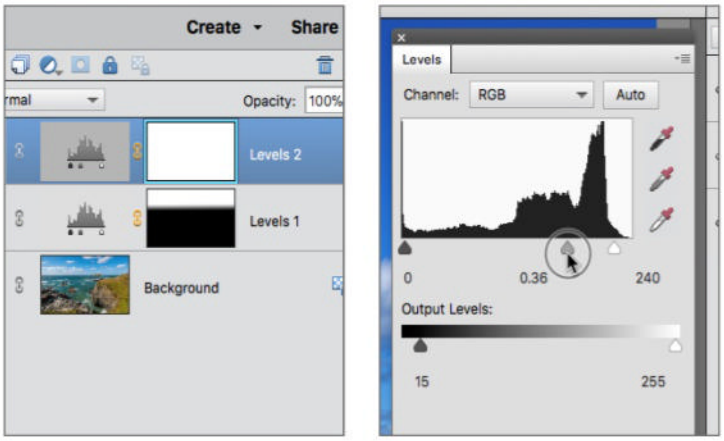

Create
S
Opacity:
Levels 1
Background

29 Make sure the 'Levels 1' layer mask is clicked to make it active and then click and drag a line with your gradient tool that starts just below the horizon and ends just above the level of the lighthouse.

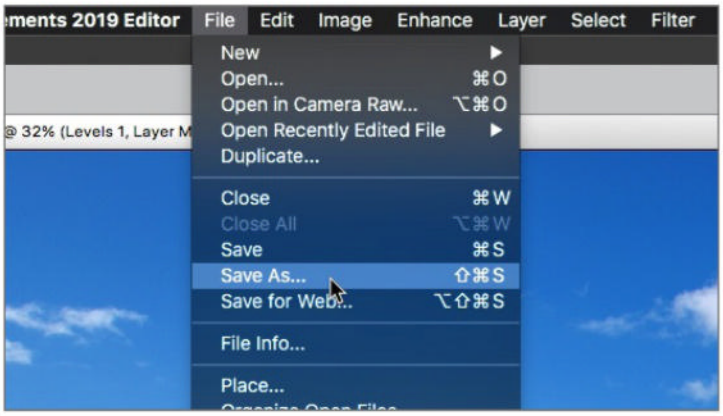

Normal
Opacity: 100
Levels 1
Background

30 When you let go of the mouse, a gradient will be drawn on the layer mask that fades from black to white along the points you clicked with your mouse. Wherever masks are used remember that black conceals and white reveals.

31 If you look at your image now, the sky is darker at the top and transitions to normal at the horizon and the rest of the image is untouched. The mask you added only lets the adjustment you made affect the sky at the top and fades to zero effect where the layer mask is black.


Create
Share
rmal
Opacity: 100%
Levels 2
Levels 1
Background
Levels
Channel: RGB
Auto
0
0.36
240
Output Levels:
15
255

32 It doesn't have to end there. You can add another Levels Adjustment layer and tweak the overall brightness of the image. You can then go back to the 'Levels 1' adjustment and make the sky even darker by sliding the middle tone tab even further to the right.


ments 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
@ 32% (Levels 1, Layer M
New
Open... ⌘O
Open in Camera Raw... ⌥⌘O
Open Recently Edited File
Duplicate...
Close ⌘W
Close All ⌥⌘W
Save ⌘S
Save As... ⇧⌘S
Save for Web... ⌥⇧⌘S
File Info...
Place...

33 If you are happy with the image, you can go to File > Save As (Shift + Cmd + S) and save your composition as a Photoshop PSD file with the layers and adjustments intact, which allows you to return and adjust it still further if you wish.

34 Your ACR to Elements workflow example is complete. You have processed the original Raw file non-destructively, opened the resulting processed file in the Elements Photo Editor and made further targeted edits using adjustment layers.

Getting Organised

Elements Organiser 2019 is packed with powerful features designed to help you make the most of your photos and videos by organising them and creating albums and catalogues as efficiently as possible. Import and tag your photos with keywords, location data and ratings. If you want, Organiser can auto curate your photo collection, finding the best ones based on image quality, tags and ratings to quickly find your favourite photos. Let's look at what Organiser can do for you.

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48 The Organiser Workspace
48 The File Menu
49 Ratings and Auto Curate
50 Setting Up Elements Organiser
50 Catalogue Manager Custom Location
50 Importing
52 Tagging and Keywords
52 Add a Location
54 Putting Names to Faces
54 Add Name
55 Add Group
56 Tagging Photos with Location Data
56 Number of Groups
58 Adding Events Tags to Photos
59 Name Event

The Organiser Workspace

Before you dive in and start using the Organiser and its tools, it's worth taking a look at the workspace and how its tools are arranged.

Find it

Use Elements Organiser to organise and share your photos and media files. You can view thumbnails of all your favourite images and media you've imported. You can view a large thumbnail of a single media file or smaller thumbnails of many media files. You can fix the most common problems in the media files by using the tools in the Instant Fix tab of the Task panel.

1 The File Menu

The File menu options appear in the top left of the menu bar. These are the basic methods for interacting with the program, managing your catalogues and finding, tagging and viewing all of your media files.

2 The Import Button

From the drop-down menu, you can choose to import photos from various files and folders on your computer, from your camera and card reader. Another option lets you search your hard drive.

3 Albums and Folders

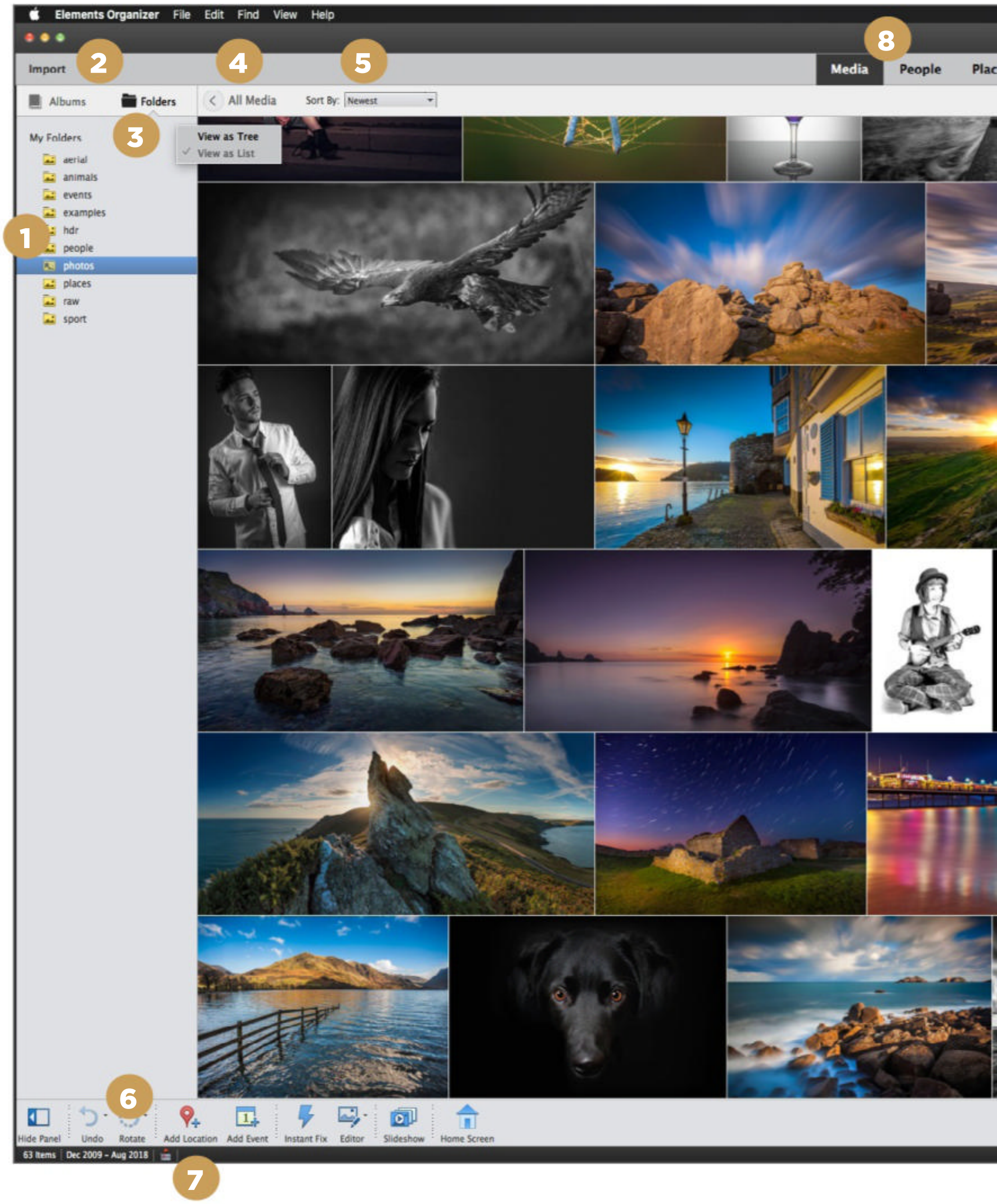
Click the Albums button to view any Photo Albums you may have created. Click on Folders to display a folder view of your files.

4 Folders View

Click a Folder name to display just the photos within that chosen folder. Click the All Media button at the top of the media browser window to display all images from all folders.

5 All Media and Sort By

If you are viewing the content of one folder, you can click the All Media button to leave the selected folder and see all photos. Next to the All Media button is a Sort By drop-down list where you can


Elements Organizer
File
Edit
Find
View
Help
Import
2
4
5
8
Media
People
Plac
Albums
Folders
All Media
Sort By: Newest
3
View as Tree
View as List
My Folders
aerial
animals
events
examples
hdr
people
photos
places
raw
sport
1
6
Hide Panel
Undo
Rotate
Add Location
Add Event
Instant Fix
Editor
Slideshow
Home Screen
63 Items
Dec 2009 - Aug 2018
7

sort according to Newest, Oldest, Name and Batches of photos.

6 Tool Options panel

The tools arranged on the left at the bottom of the screen represent the main tools for tagging and organising your photos. You can hide the Folders panel, Undo steps, Rotate your images, Add location data, Add an Event, use the Instant Fix feature, open the Photo Editor, create a slideshow or return to the Home screen.

7 Status Bar

This small bar displays information such as the number of items in the media browser, the date range of all media and the View Notifications button.

8 Category Tabs

At the top of the Organiser window are five clickable tabs. Media displays either a folder or the entire catalogue. Click this tab to view photos where you have identified faces. Click the Places tab to tag an image with a place on the map. Finally, you can click the Events tab to display photo tagged as Events.

9 Media Browser Window

The contents of your catalogue or a single folder will be displayed in the main browser window.

10 Search

Click this button to open the Search pane. You can enter a search parameter or click on any of the search types listed down the left hand side of the search panel.

11 Create and Share

These two buttons reveal drop-down lists where you can create slide shows, photo books, video collages and more. Note that certain creations require Adobe Premiere Elements to be installed for video-based tasks. The Share button lets you email and share your media on social media and image sharing sites.

12 Ratings and Auto Curate

Ratings lets you filter your search by any star ratings your images have been given. Auto Curate automatically chooses the best photos for you. You can specify how many are shortlisted, up to 500, and the results are displayed in the browser window.

13 Panel Bin

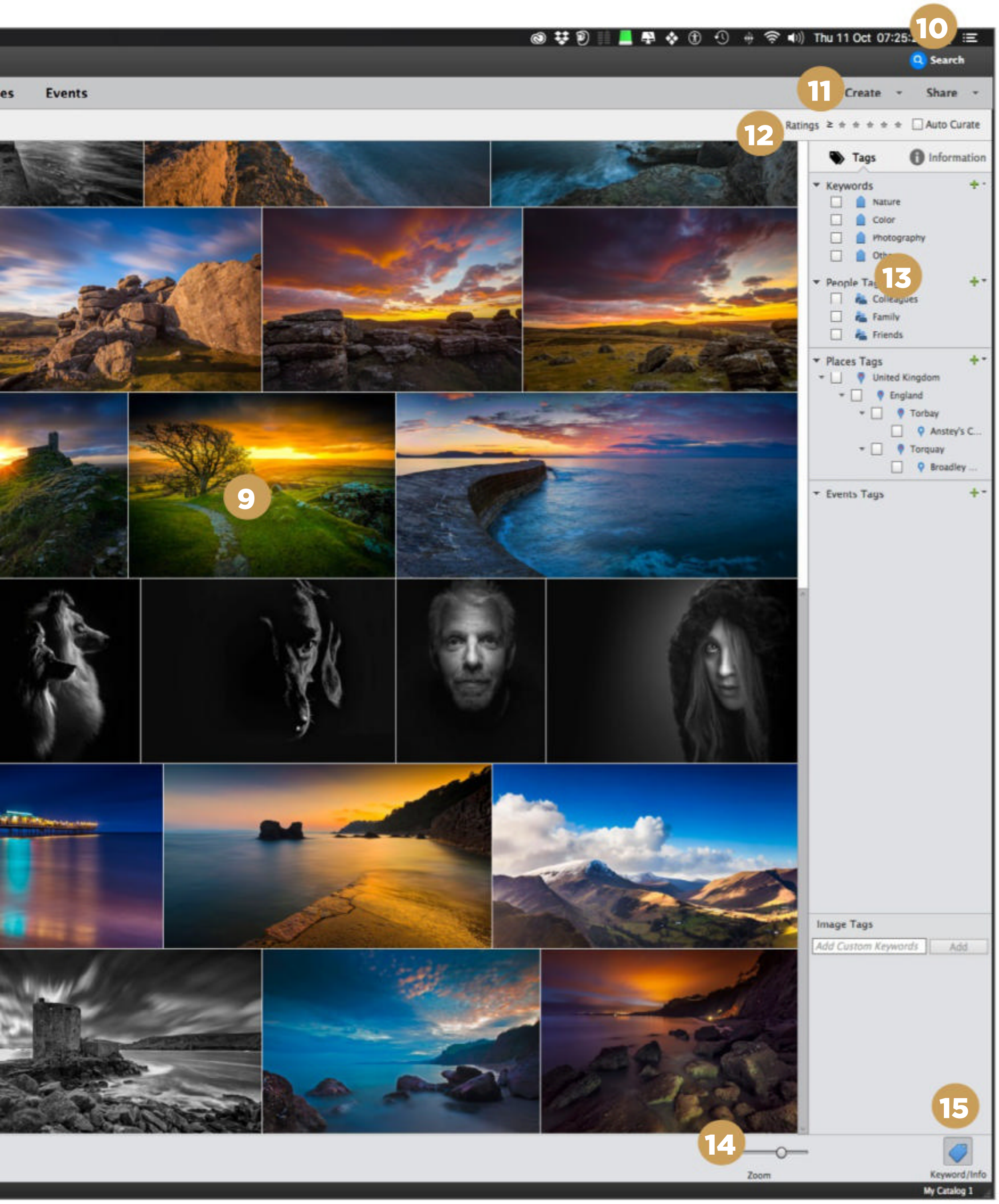
When you click the Keyword/Info button at the lower right of the workspace, a panel opens providing you with a number of different ways to add keywords and tag photos. An Information pane is provided where information about a selected photo can be displayed.

14 Zoom

You can adjust this slider to see your image thumbnails larger or smaller in the browser window.

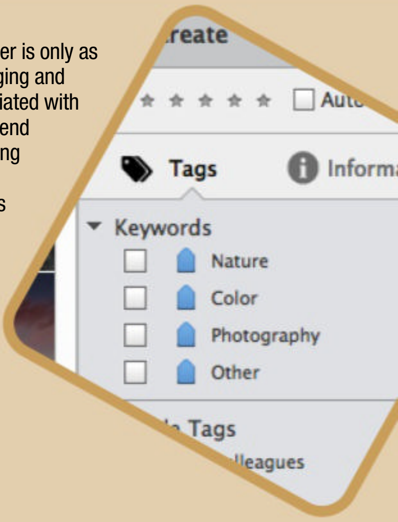
15 Keyword/Info

Click this button to open the Panel Bin and choose options from the Tags or Information panel.


Thu 11 Oct 07:25
10
Search
es
Events
11
Create
Share
12
Ratings ≥ ★ ★ ★ ★ ★
☐ Auto Curate
Tags
Information
Keywords
☐ Nature
☐ Color
☐ Photography
☐ Other
13
People Tags
☐ Colleagues
☐ Family
☐ Friends
Places Tags
☐ United Kingdom
☐ England
☐ Torbay
☐ Anstey's C...
☐ Torquay
☐ Broadley ...
Events Tags
9
Image Tags
Add Custom Keywords
Add
14
Zoom
15
Keyword/Info
My Catalog 1

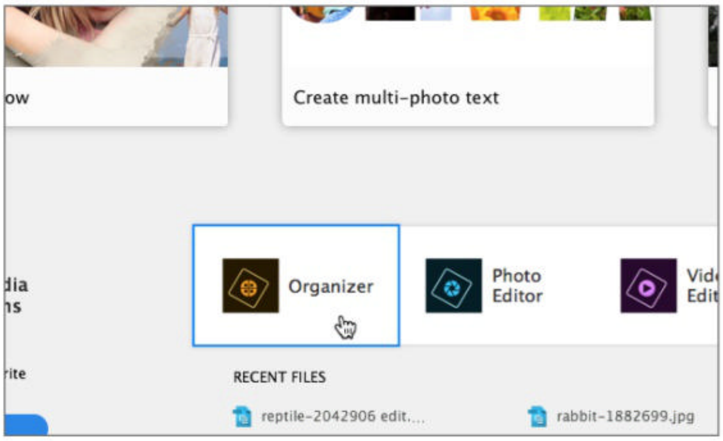
Tagging and Keywords

A media organiser is only as good as the tagging and keywords associated with your images. Spend some time tagging your images to reap the benefits when it comes to searching and retrieving them again.

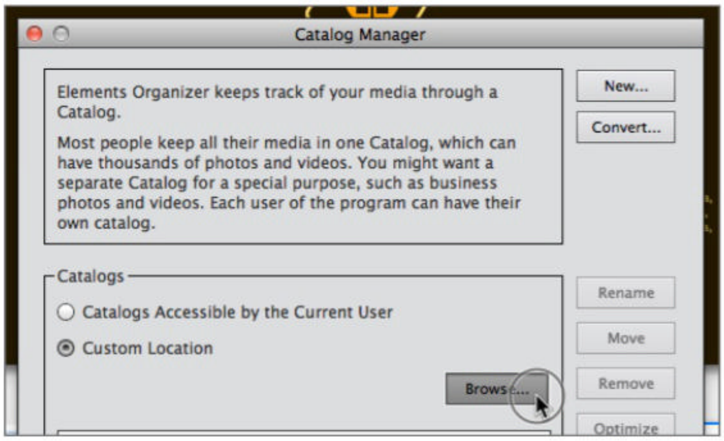

reate
★ ★ ★ ★ ★
☐ Auto
Tags
Inform
Keywords
☐ Nature
☐ Color
☐ Photography
☐ Other
Tags
lleagues

Setting up Elements Organiser

Elements Organiser 2019 gives you complete control over how you import, search, tag, organise and share your photos and videos. Organiser scans your files and analyses your photos and can even find faces ready for you to identify.


ow
Create multi-photo text
Organizer
Photo Editor
Vid Edit
ia
ns
ite
RECENT FILES
reptile-2042906 edit....
rabbit-1882699.jpg

1 When you open Elements, you are presented with the Home Screen. Down in the lower right are the programs available to use or to try a free trial. Click on Organiser to activate it and follow any on-screen prompts.

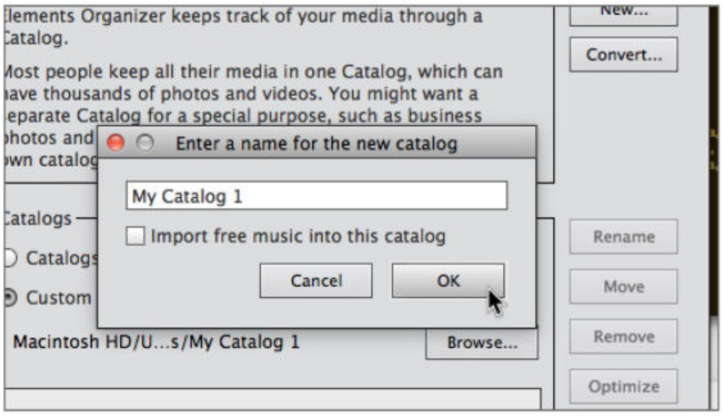

Catalog Manager
New...
Convert...
Rename
Move
Remove
Optimize
Brows...

Elements Organizer keeps track of your media through a Catalog.

Most people keep all their media in one Catalog, which can have thousands of photos and videos. You might want a separate Catalog for a special purpose, such as business photos and videos. Each user of the program can have their own catalog.

Catalogs
○ Catalogs Accessible by the Current User
● Custom Location

2 There is usually a default catalogue created but you have the option to use the Catalogue Manager to create a custom location for your catalogues. Click the Custom Location and then Browse to the location where you would like to create your custom catalogue.


New...
Convert...
Rename
Move
Remove
Optimize
Catalogs
Catalog
Custom
Browse...
Cancel
OK

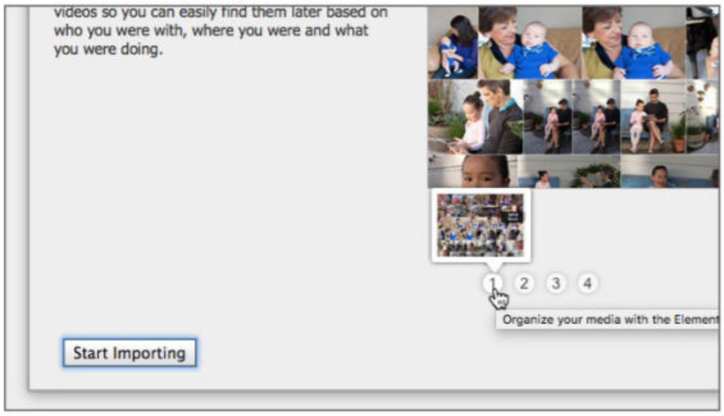
Enter a name for the new catalog

My Catalog 1

☐ Import free music into this catalog

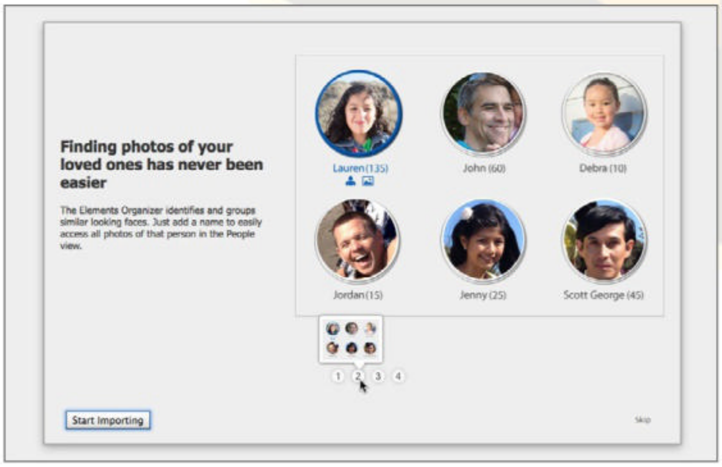
Macintosh HD/U...s/My Catalog 1

3 If you are creating a new folder, you can give it a bespoke name and then hit the Create button to make the folder into which your catalogue will be placed. Once you have done that, you can then give a name to your catalogue. We have called ours 'My Catalog 1'. Click OK to create it.


1 2 3 4
Organize your media with the Element
Start Importing

videos so you can easily find them later based on who you were with, where you were and what you were doing.

4 The Organiser workspace will open and you will see the main Media workspace displayed. If you are using it for the first time, it will prompt you to start importing images ready to be organised.

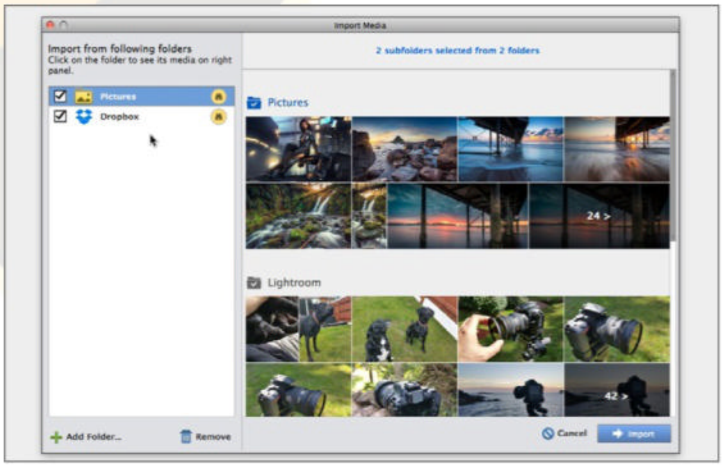


Finding photos of your loved ones has never been easier

The Elements Organizer identifies and groups similar looking faces. Just add a name to easily access all photos of that person in the People view.

Lauren (135)
John (60)
Debra (10)
Jordan (15)
Jenny (25)
Scott George (45)
1 2 3 4
Start Importing
Skip

5 There are also screens giving you a brief overview of what each section of the Organiser program can do. The People section can identify faces for tagging. The Places section can geotag or let you manually add location data to your images and Events groups your images by date and time.

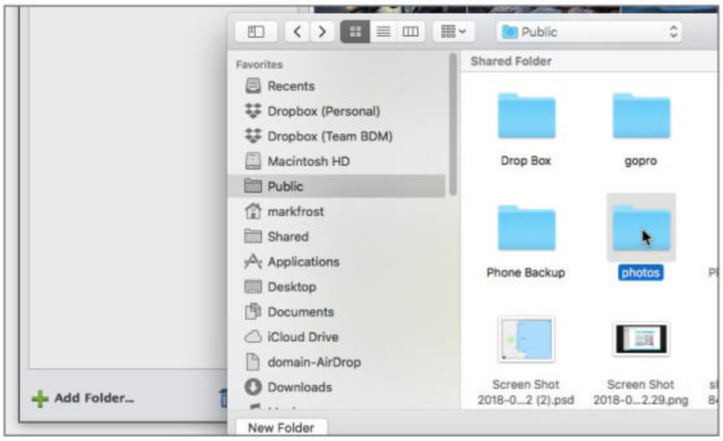


Import from following folders
Click on the folder to see its media on right panel.

2 subfolders selected from 2 folders

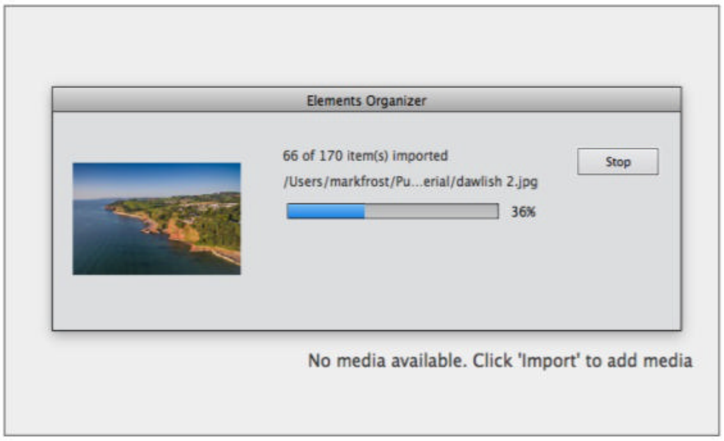
Import Media
☑ Pictures
☑ Dropbox
Pictures
24 >
Lightroom
42 >
Add Folder...
Remove
Cancel
Import

6 Start the process by clicking the Start Importing button and Organiser will ask you to add folders from which to import media and photos from. You can add and subtract as many folders as you wish. Click Add Folder to choose more, and even customise how much content from each is imported.



Public
Favorites
Recents
Dropbox (Personal)
Dropbox (Team BDM)
Macintosh HD
Public
markfrost
Shared
Applications
Desktop
Documents
iCloud Drive
domain-AirDrop
Downloads
Shared Folder
Drop Box
gopro
Phone Backup
photos
Screen Shot 2018-0...2 (2).psd
Screen Shot 2018-0...2.29.png
Add Folder...
New Folder

7 When you click Add Folder, browse to where your folder of images are kept and double-click it to add it to the import list. There is a small icon shaped like binoculars that when highlighted, informs you when new files are added to that folder. When you are ready, you can hit the Import button.

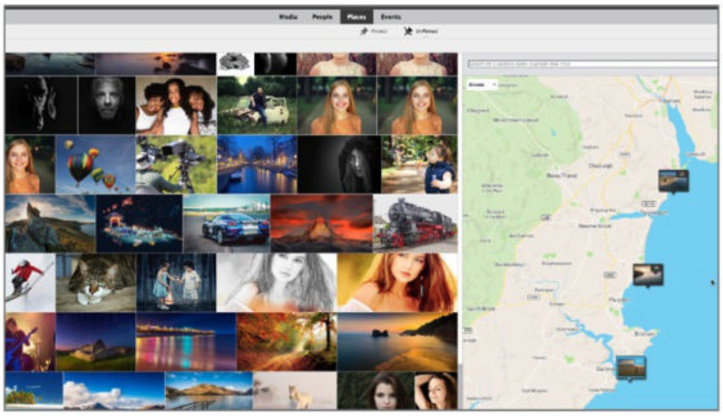


Elements Organizer

66 of 170 item(s) imported
/Users/markfrost/Pu...erial/dawlish 2.jpg
36%

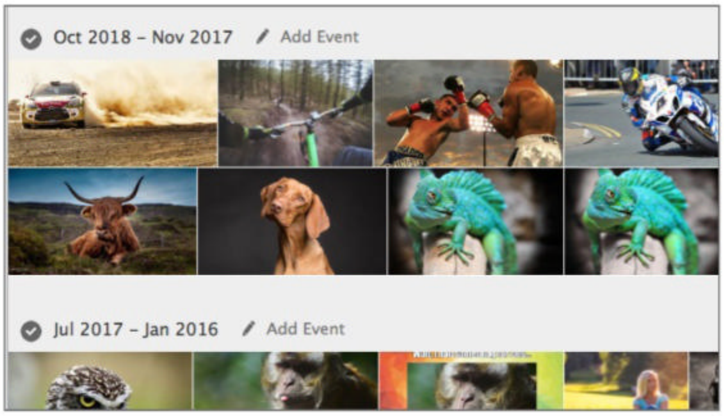
No media available. Click 'Import' to add media

8 All the selected media you chose will be imported. If you have chosen a lot of images, you will see a progress bar listing the items as they are imported. When complete, Organiser will display a grid view of your images ready for you to start working on.



Media
People
Places
Events

9 Click on the People section and it will start the process of scanning your photos looking for faces so you can organise images by people. The Places section will display images ready for you to add location data; unless they already have GPS data attached, whereby they will be pinned to the map.

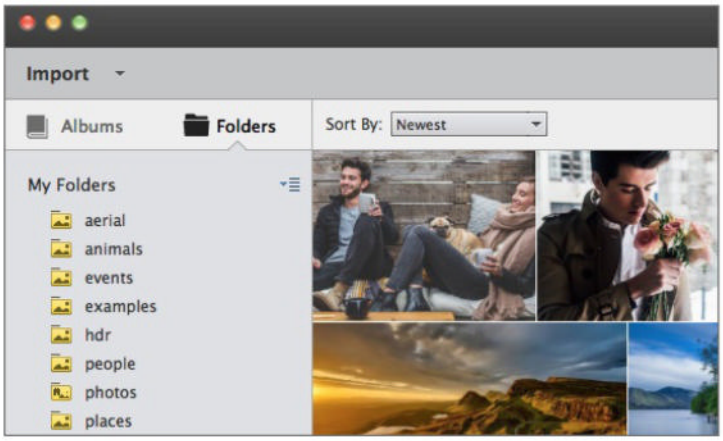


Oct 2018 – Nov 2017
Add Event
Jul 2017 – Jan 2016
Add Event

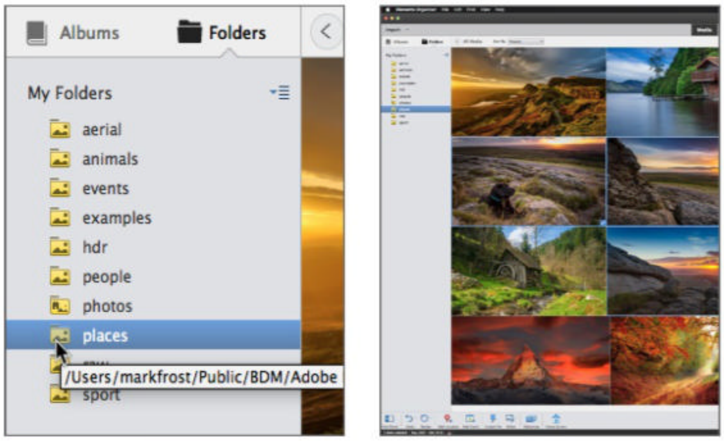
10 The Events section displays all your photos in chronological order based on date and time. You can create new events and stack all images of that event within it. Now that you are organised, let's find a little more about the workspaces on offer.

Tagging and Keywords

If your photo library is large and scattered across many folders, it would help if they were tagged and had keywords added to make your searches more streamlined and efficient. Rather than trawling through folder after folder, why not tag them with keywords?

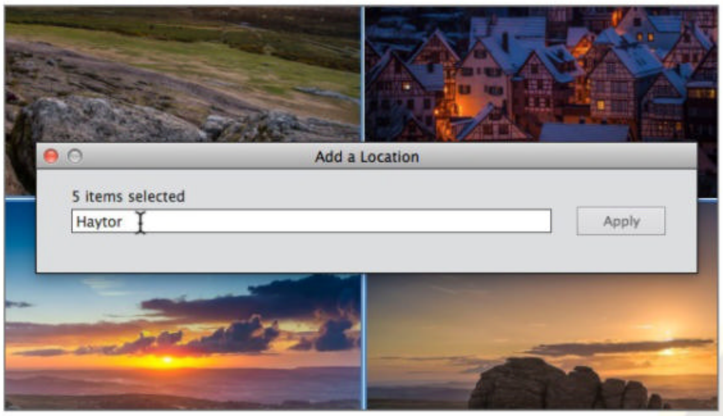

Import
Albums
Folders
Sort By:
Newest
My Folders
aerial
animals
events
examples
hdr
people
photos
places

1 From the Home screen, click on the Elements Organiser icon to open the Organiser workspace. We worked in Folder view with the Media tab clicked and all media currently on display. We had some example images of Dartmoor in Devon that we wanted to tag for future reference.


Albums
Folders
My Folders
aerial
animals
events
examples
hdr
people
photos
places
sport

/Users/markfrost/Public/BDM/Adobe

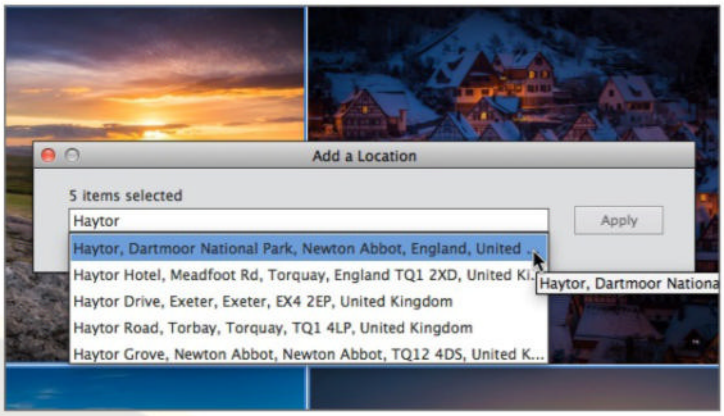
2 We made a folder called 'Places' that contained a number of images but only a few of them were relevant to our particular requirement of moorland photos. The first thing we did was to press the Cmd key and left-click each of the required moorland photos. There were five shots in total.


Add a Location
Apply

5 items selected

Haytor

3 Now that the images are selected, you can begin to tag them. The first and foremost requirement is to add a place tag. In the taskbar, click on the Add Location button. This calls up the Add a Location dialogue panel. Our shots were taken at a place called Haytor, so we entered 'Haytor' in the dialogue panel.


Add a Location
Apply

5 items selected

Haytor

Haytor, Dartmoor National Park, Newton Abbot, England, United ...

Haytor Hotel, Meadfoot Rd, Torquay, England TQ1 2XD, United Ki...

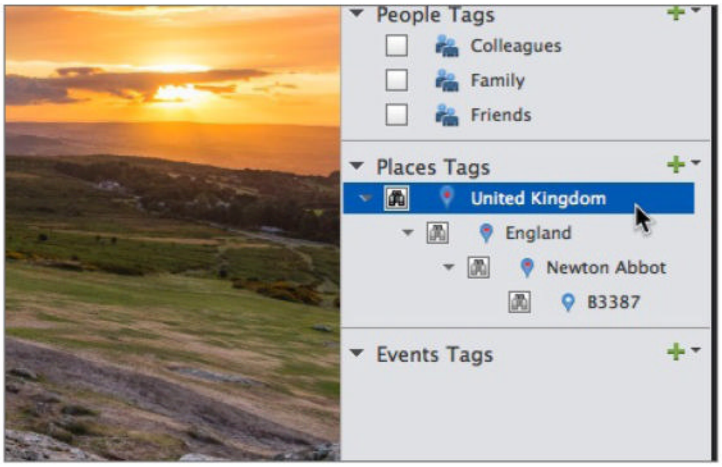
Haytor Drive, Exeter, Exeter, EX4 2EP, United Kingdom

Haytor Road, Torbay, Torquay, TQ1 4LP, United Kingdom

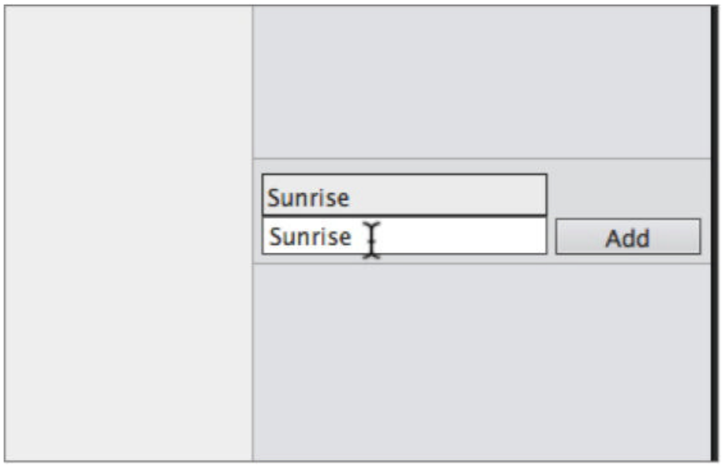
Haytor Grove, Newton Abbot, Newton Abbot, TQ12 4DS, United K...

Haytor, Dartmoor Nationa

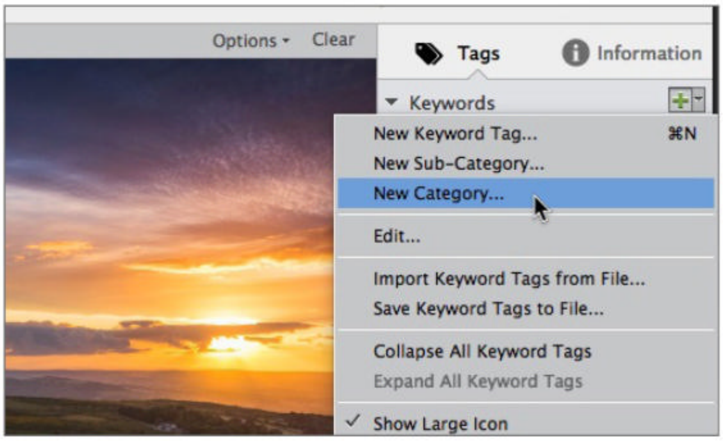
4 Press enter and the dialog panel will show you possible locations based on the name you entered. We knew ours was in the Dartmoor National Park, so clicked on that option and then the Apply button to add that location data to the five images we had selected.


People Tags
Colleagues
Family
Friends
Places Tags
United Kingdom
England
Newton Abbot
B3387
Events Tags

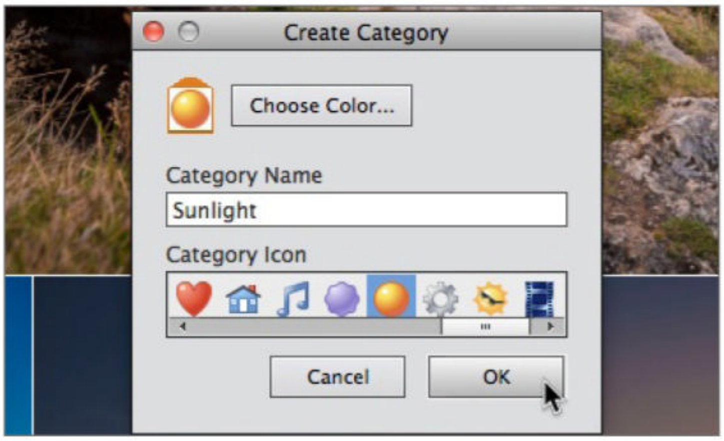
5 Now if you look over at the Places Tags section in the Tags panel bin, you will see that location data has been added as a tag, which may consist of several sub categories. If you click the top category, in this case United Kingdom, only the tagged images will now be seen in the browser window.


Sunrise
Sunrise
Add

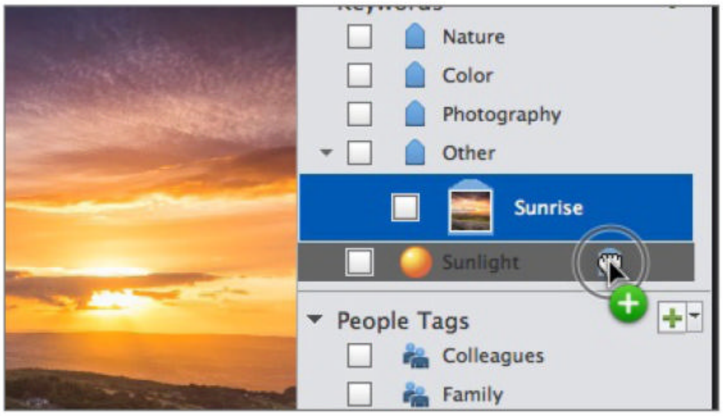
6 If you highlight all of the images again, you can add more tags to help you identify the photos at a later date. Under the Image Tags panel, you can add custom keywords; in this case, the keyword 'Sunrise' was used. Click Add to include the new keyword.


Options
Clear
Tags
Information
Keywords
New Keyword Tag... ⌘N
New Sub-Category...
New Category...
Edit...
Import Keyword Tags from File...
Save Keyword Tags to File...
Collapse All Keyword Tags
Expand All Keyword Tags
✓ Show Large Icon

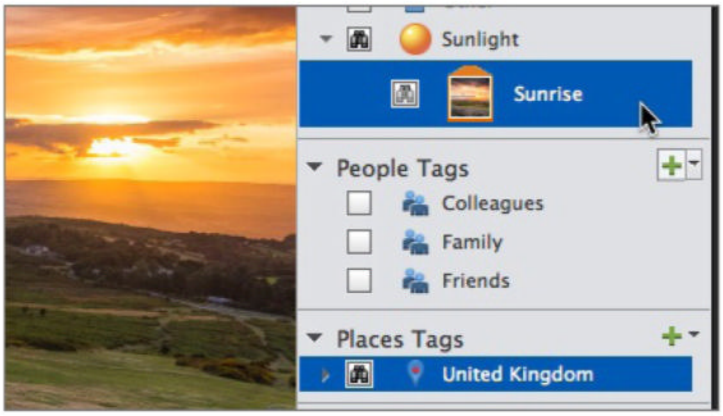
7 It is added to the Other category but you can click and drag to any of the other categories; or click the green plus symbol in the top right corner and click on the New Category option in the drop down menu that appears. When you do, the New Category window opens.


Create Category
Choose Color...
Category Name
Sunlight
Category Icon
Cancel
OK

8 In the New Category window, you can choose a colour for your category icon as well as choosing the name you want the new category to be called, in this case 'Sunlght'. If you wish, you can even select an icon from the choices listed in the category Icon window. Then you can click OK to proceed.


Nature
Color
Photography
Other
Sunrise
Sunlight
People Tags
Colleagues
Family

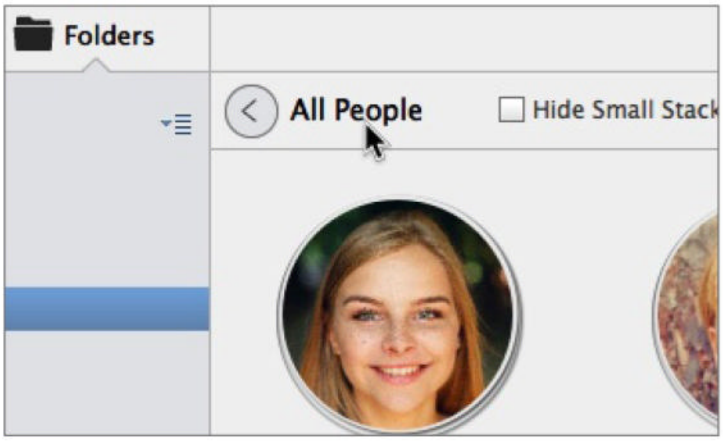
9 The newly named category is added to the Keywords list. You can drag and drop the its Image Tag into this new folder. If you turn off the Places Tags visibility icon and then click on the new category's visibility icon, your images will still be displayed in the browser window.


Sunlight
Sunrise
People Tags
Colleagues
Family
Friends
Places Tags
United Kingdom

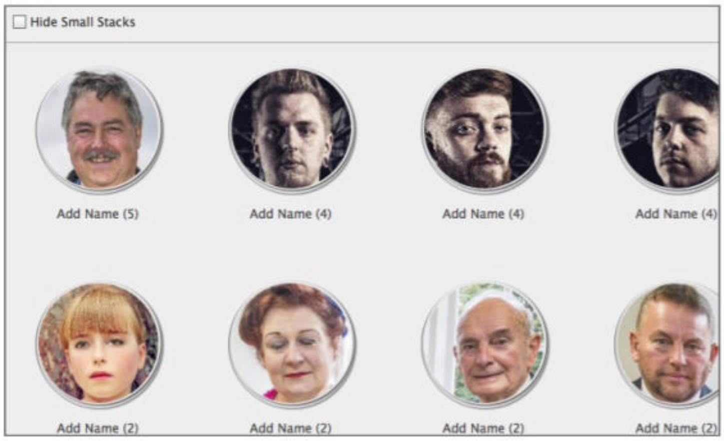
10 As you can see, we had tagged the photos with a specific Places Tag and also with the new Sunlight category and Sunrise image tags. These various sets of tags mean that if we ever need to find a sunrise photo taken on Haytor, we can just search for those particular criteria and they will be displayed.

Putting Names to Faces

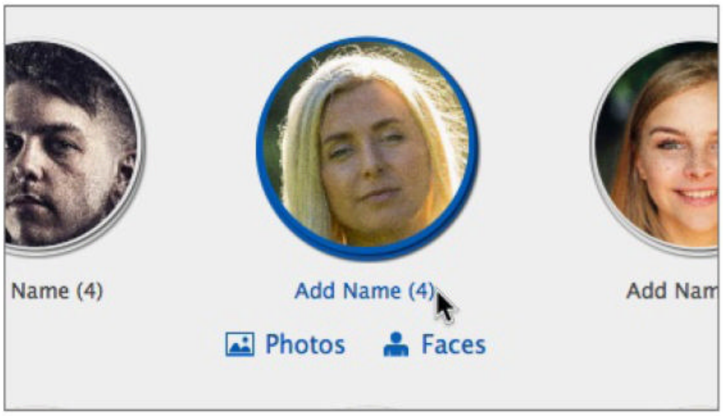
Now that you've tagged a few photos, let's move over to the People workspace. Your library was scanned for all faces present in the photos and then displayed here. Now you can tag these people and literally put names to faces to aid you in your search for friends and family.


Folders
All People
☐ Hide Small Stack

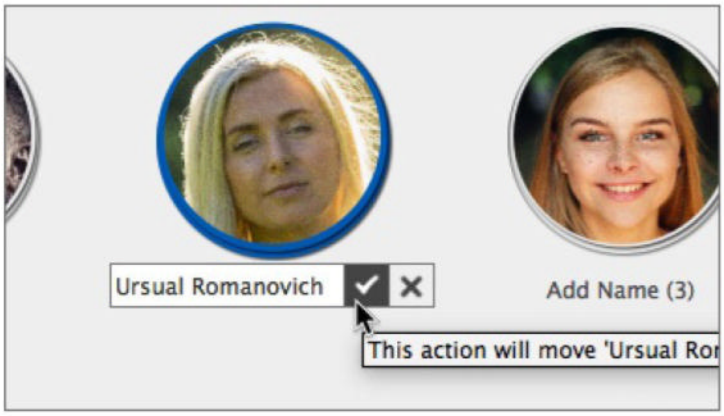
1 Click on the People tab to open the workspace for tagging faces. Just like the main Media view, you can view the contents of selected folders or click the All People button for a view of every face that has been found in your entire catalogue of images; this includes those in the UnNamed category.


☐ Hide Small Stacks
Add Name (5)
Add Name (4)
Add Name (4)
Add Name (4)
Add Name (2)
Add Name (2)
Add Name (2)
Add Name (2)

2 The view you are presented with is a thumbnail portrait of each individual face that has been identified. Below the thumbnail are the words Add Name followed by a number. The number represents how many pictures of that person have been found.


Name (4)
Add Name (4)
Add Nam
Photos
Faces

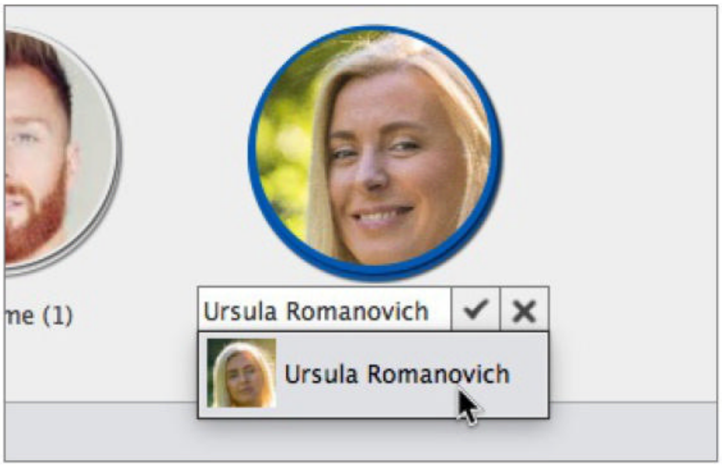
3 If you hover your cursor over any given thumbnail, it displays two options. One shows all the complete photos of that person and the other just shows a small thumbnail of their face without any background context to distract from the process of identifying them.



Ursual Romanovich

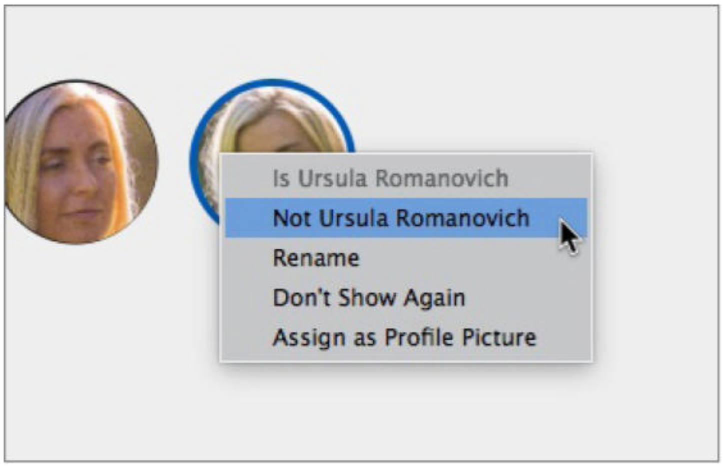
This action will move 'Ursual Ro

4 To name a known person, Ursula Romanovich in this case, you can click on Add Name and type in their name. Next to the name is a small tick and cross icon. Click the cross to cancel inputing the name or click the tick to assign that name to the person. Doing this will move them to the Named category.

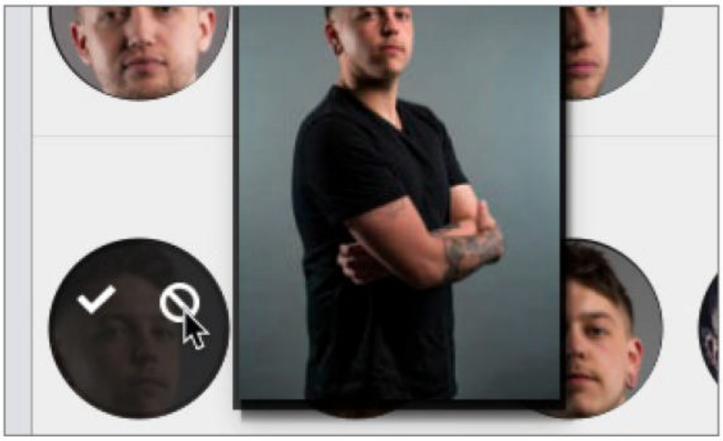

me (1)
✓
✕
Ursula Romanovich

Ursula Romanovich

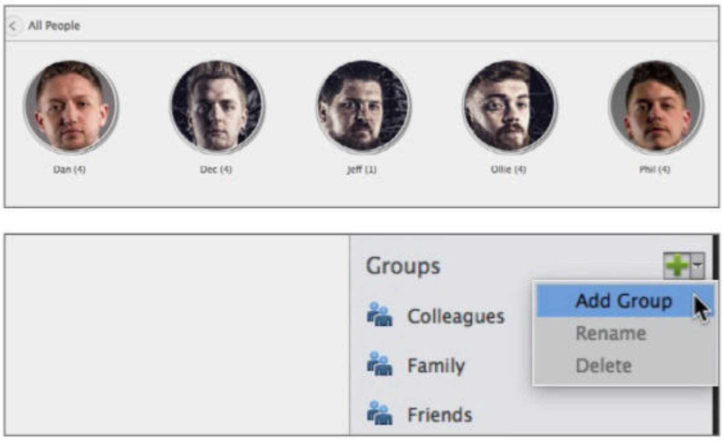
5 If some photos of that person have been missed and are still available in the UnNamed category, you can click those thumbnails and click Add Name. If the facial match is close enough, the name will be displayed and you can simply click it and click the tick button to add those images to the list.


Is Ursula Romanovich
Not Ursula Romanovich
Rename
Don't Show Again
Assign as Profile Picture

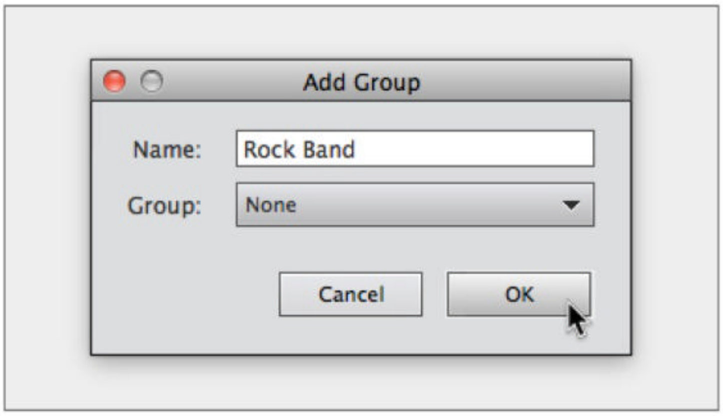
6 Sometimes a photo of a person that is very similar to another may be added by mistake. If that is the case, you can right-click the offending thumbnail and choose 'Not Ursula Romanovich' to remove them from the list.



7 On other occasions, if you name a person and then view their photos in the Named category, you may be shown a series of additional pictures and asked if they are also of that person. You can also multi-select those that are not the person you want and click the Not This Person in the taskbar.


All People
Dan (4)
Dec (4)
Jeff (1)
Ollie (4)
Phil (4)
Groups
Colleagues
Family
Friends
Add Group
Rename
Delete

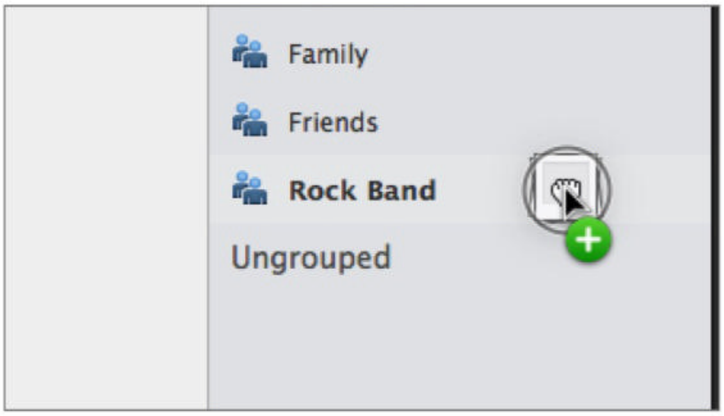
8 As an example of grouping, here are five members of a rock band: it would be handy to group the members for easier searching later on. To do this, go to the small the green plus symbol in the All People panel to open the Add Group dialog box for you to create a new group for the members of the band.


Add Group
Cancel
OK

Name: Rock Band

Group: None

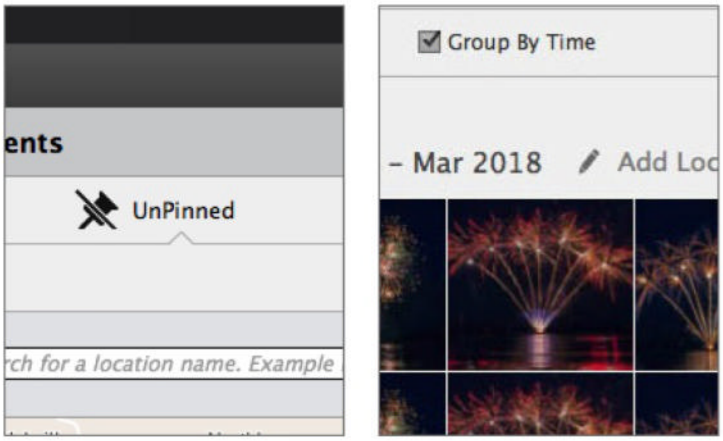
9 Under Name, you can type the name of the group; we just called it 'Rock band'. The Group it appears in is None since we want to create this as a brand new Group category to appear in the All People panel bin. When you're ready, you can click OK to create the new group.


Family
Friends
Rock Band
Ungrouped

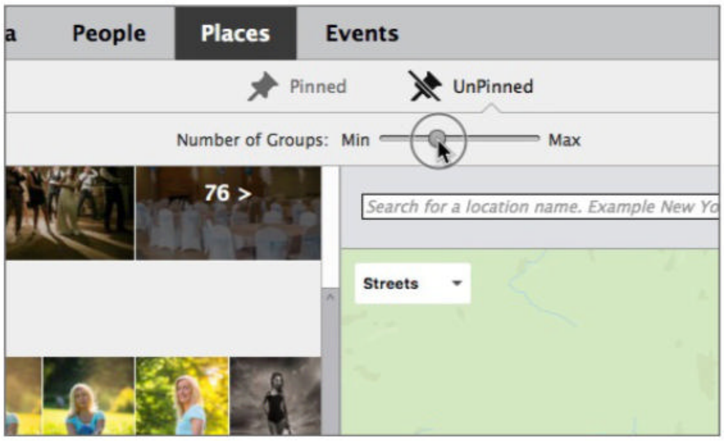
10 The new group called 'Rock Band' will appear in the All People panel bin. Now you can highlight all five members of the band and drag their thumbnails into the 'Rock Band' group. If you click on their group folder, only their faces will be displayed since the tag is relevant only to them.

Tagging Photos with Location Data

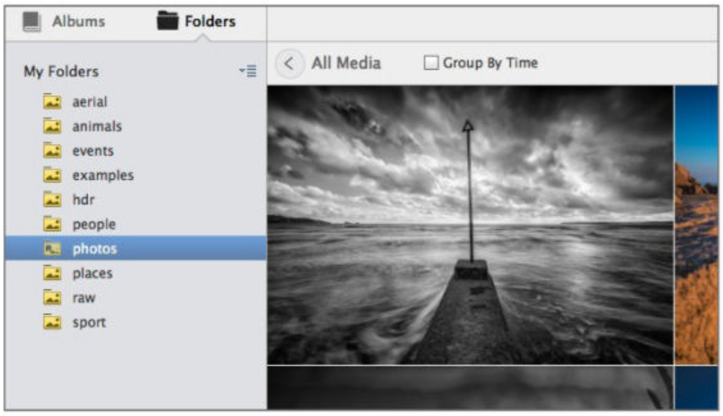
Tagging places is similar to the way you worked with People. There will be Unpinned modes and Pinned modes for those photos that have had their locations identified. We've already touched on adding Location tags briefly, but now we can explore the Places workspace in more detail.


ents
UnPinned
rch for a location name. Example
☑ Group By Time
– Mar 2018
Add Loc

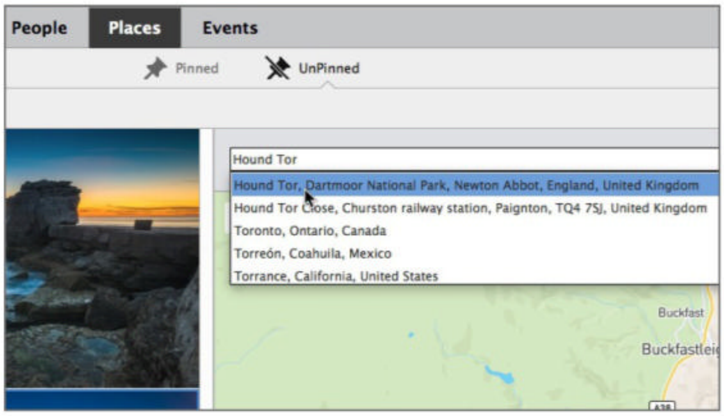
1 Click on the Places tab to view the Places workspace. For the moment, you will need to be in the UnPinned category and view all the photos that have yet to have any location data added to them. If you click Group By Time, then they will be displayed in chronological order.


People
Places
Events
Pinned
UnPinned
Number of Groups: Min
Max
76 >
Search for a location name. Example New Yo
Streets

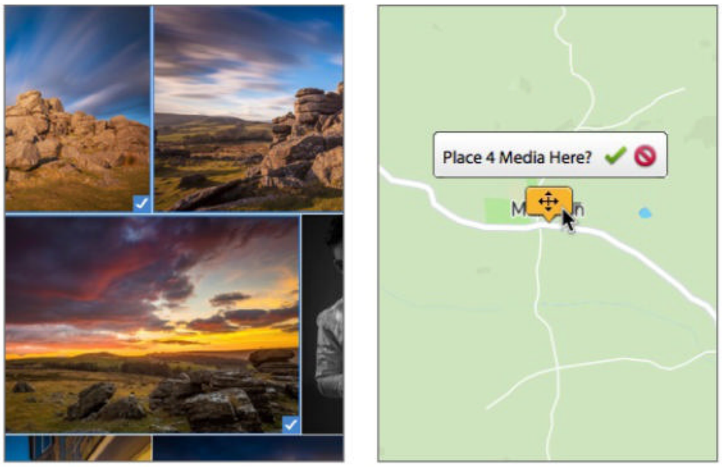
2 If you are using this view, then you can alter the Number Of Groups value displayed in the left hand panel. Moving the slider left and right, increases the numbers of groups on view for more detailed scrutiny or reduces the number for a broader view of all the photos you are viewing.


Albums
Folders
My Folders
aerial
animals
events
examples
hdr
people
photos
places
raw
sport
All Media
☐ Group By Time

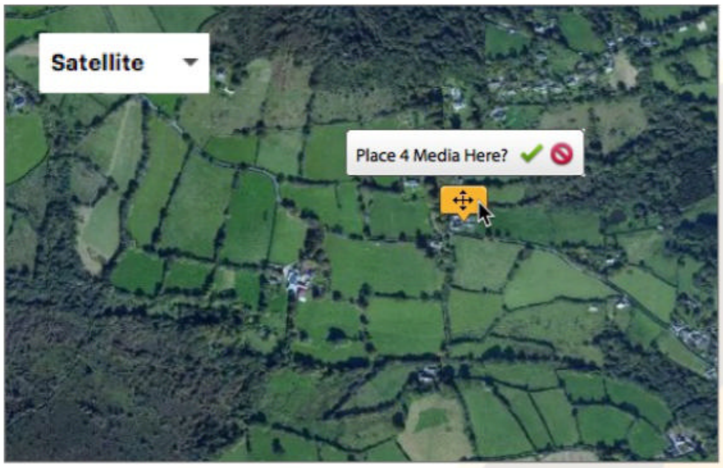
3 We have opted to tag a specific group of shots taken at a location called Hound Tor. These shots are kept in a folder called 'photos', so we have used the folder view to find them. We haven't worried about viewing in chronological order in this instance. There are four images to tag.


People
Places
Events
Pinned
UnPinned
Hound Tor
Hound Tor, Dartmoor National Park, Newton Abbot, England, United Kingdom
Hound Tor Close, Churston railway station, Paignton, TQ4 7SJ, United Kingdom
Toronto, Ontario, Canada
Torreón, Coahuila, Mexico
Torrance, California, United States
Buckfast
Buckfastlei

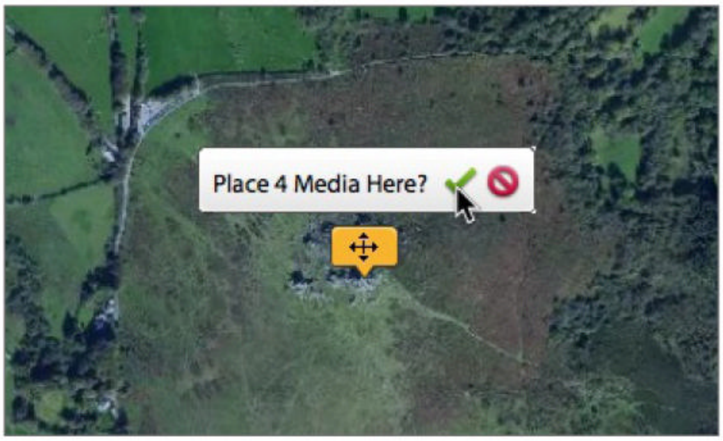
4 On the right of your Places workspace is the map where you can view any pinned photos. If you know where you are looking on the map, you can zoom directly to that place, otherwise you can search for a location by putting a name in the search pane at the top of the map.


Place 4 Media Here?

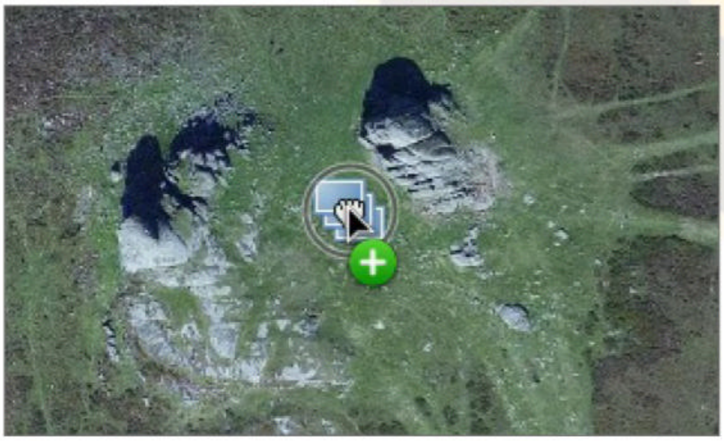
5 In the media view panel on the left, press the Cmd key and multi-select the images for location tagging. Then enter your search destination in the Search panel above the map. Press enter and a list of matches will be displayed. Click the correct one and the selected media will be placed in that location.


Satellite
Place 4 Media Here?

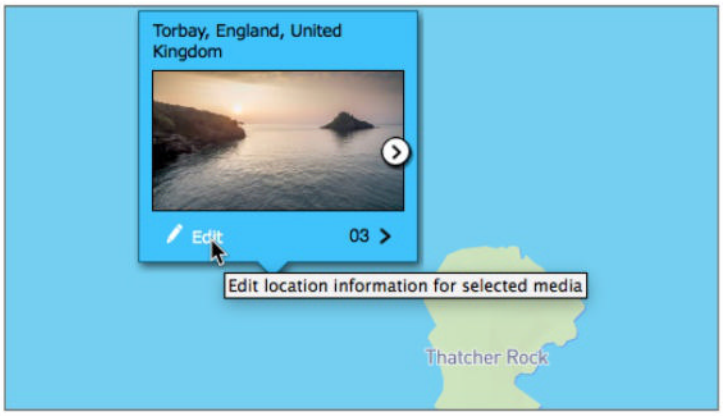
6 Sometimes, you may find that the location of the images on the map is not that precise but it does give you the option to drag the pin to the correct place. If you are having trouble identifying the correct area, you can alter the map from Streets to Satellite for a better view of the land.


Place 4 Media Here?

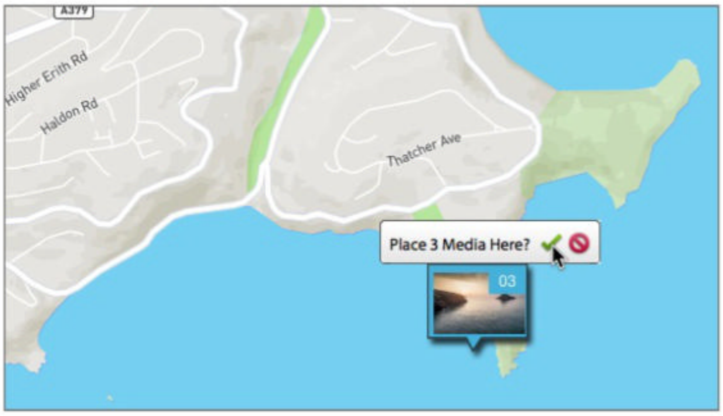
7 Now you can see the land better, you simply drag the pin the right spot and click the Place 4 Media Here? green tick to confirm placement. You can double-click the pin to view the images contained at that location. It will also appear in the Pinned category view now as well.



8 You can also navigate directly to a place you know on the map and then highlight the pictures you wish to place there. Once highlighted, the pictures can then be dragged and dropped directly onto the map at the location you navigated to. These will also appear in the Pinned category.


Torbay, England, United Kingdom
Edit
03
Edit location information for selected media
Thatcher Rock

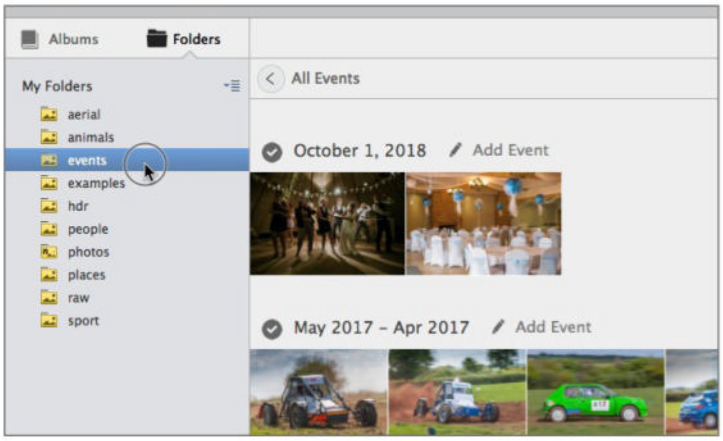
9 If you import any pictures that contain GPS data, they will be automatically replaced on the map in the Places workspace when the data they contain is analysed. Our example of some aerial photos taken on the Devon coast were accurately placed.

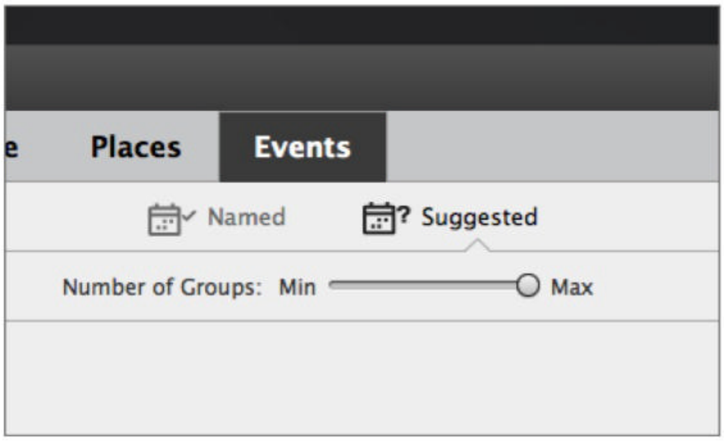

A379
Higher Erith Rd
Haldon Rd
Thatcher Ave
Place 3 Media Here?
03

10 If the placement area is too broad, you can edit the location information by clicking on the pinned thumbnail and inputting more precise location options or dragging the pin to a new location.

Adding Events Tags to Photos

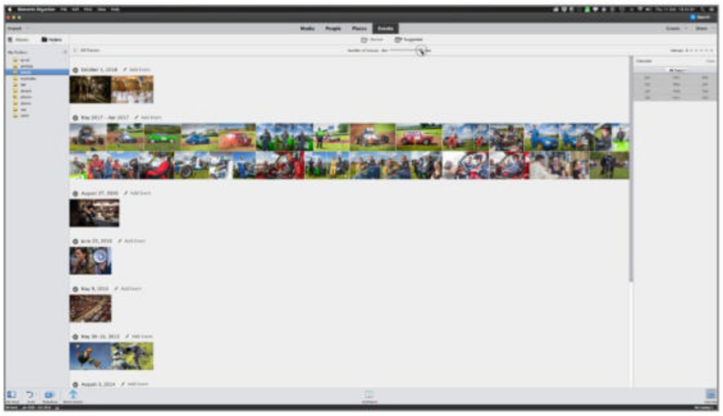
Having talked about who was in a photo and where was it taken, it seems only right to mention how you can search for images when you want to know when something was taken. Now you can tag and group them by the type of event it was and when that event happened.

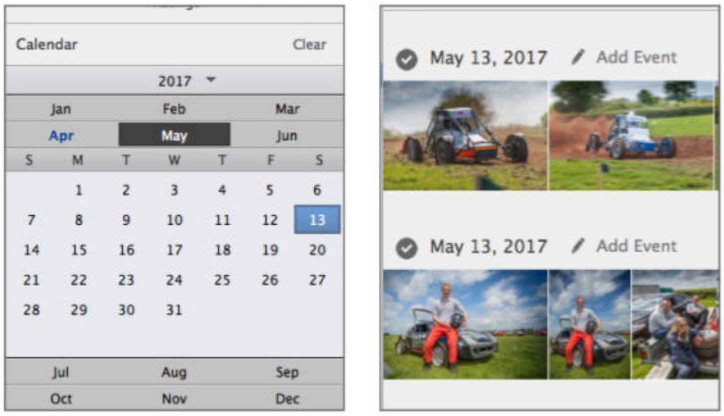

Albums
Folders
My Folders
aerial
animals
events
examples
hdr
people
photos
places
raw
sport
All Events
October 1, 2018
Add Event
May 2017 - Apr 2017
Add Event


Places
Events
Named
Suggested
Number of Groups: Min
Max

1 We have an example folder full of various types of events such as weddings, parties and sporting events. When viewed in the Events workspace, they are listed by date order to help you find what you are looking for. They are listed with most recent dates and times first.

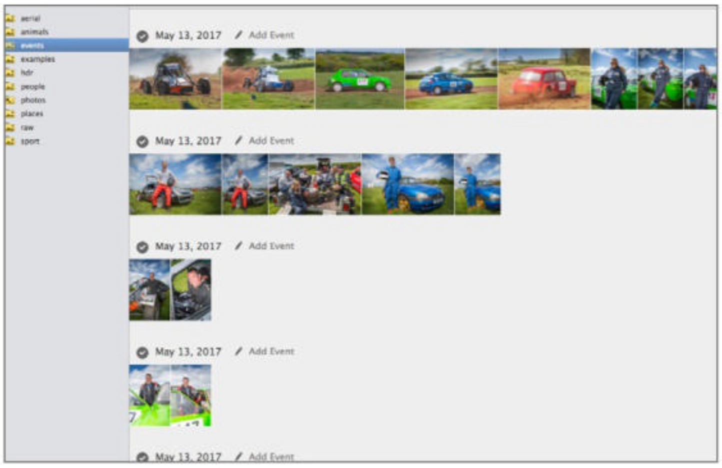
2 Much like the People and Places workspaces, the Events workspace has a Suggested category for untagged events yet to be identified and a Named category where any that are tagged as an event will finally be displayed.



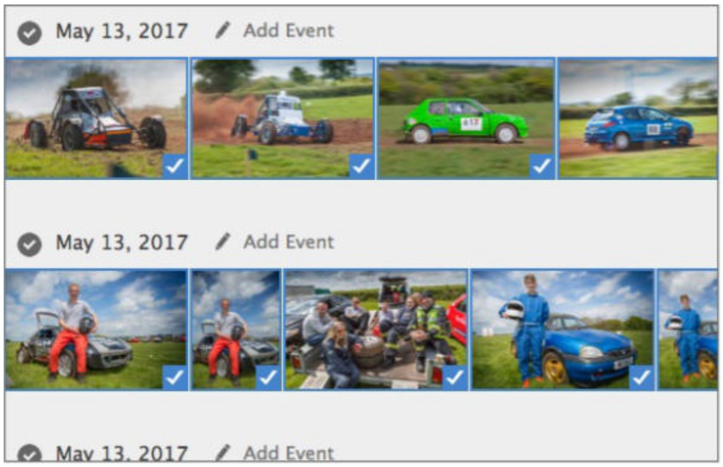

Calendar
Clear
2017
Jan
Feb
Mar
Apr
May
Jun
S
M
T
W
T
F
S
Jul
Aug
Sep
Oct
Nov
Dec
May 13, 2017
Add Event
May 13, 2017
Add Event

3 Click the Number Of Groups slider and push it to the far right Max setting. The media browser will display more time and date options for you to focus in on. We are looking for a particular sporting event, Autocross, which was photographed back in 2017.

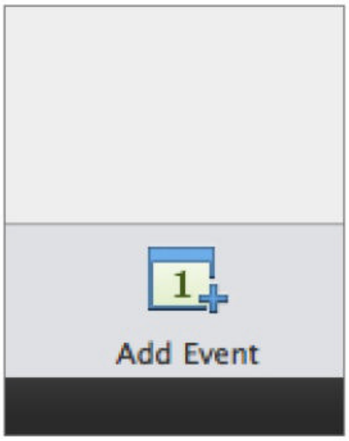
4 The event we are looking for happened in April - May 2017. Now you can use the Calendar panel on the far right to open the 2017 calendar and click on either April or May. Clicking on May 2017, reveals the photos from that motorsport event.

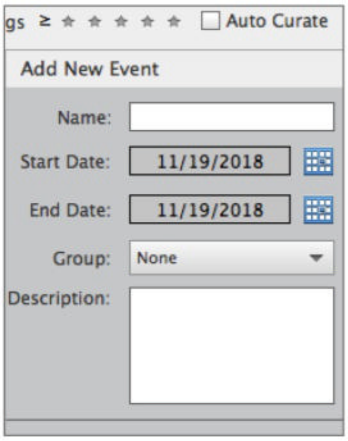

aerial
animals
events
examples
hdr
people
photos
places
raw
sport
May 13, 2017
Add Event

5 The photos are spread out across the duration of the entire day but are all there ready to be tagged. You can use the Number Of Groups slider again to break down the view into fewer groups or more groups of photos split across that day's worth of shooting.


May 13, 2017
Add Event
May 13, 2017
Add Event
May 13, 2017
Add Event

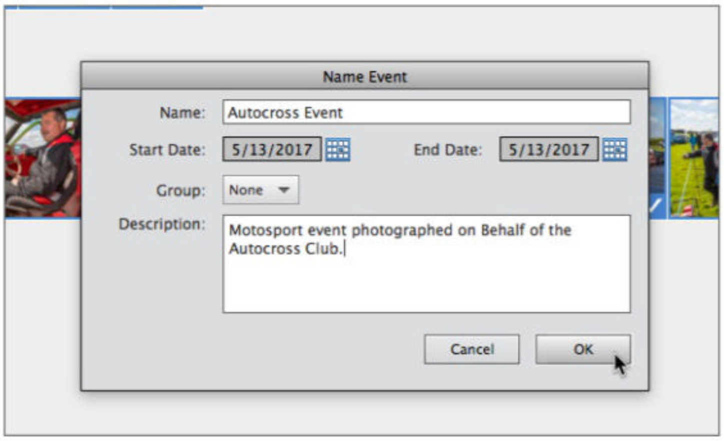
6 Now that you have all the photos in once place, you can highlight them by pressing Cmd + A to select all, or by dragging a section around all the photos with your mouse. They will be highlighted in blue with a small tick box in their bottom right corner.




gs ≥ ☆ ☆ ☆ ☆ ☆
☐ Auto Curate

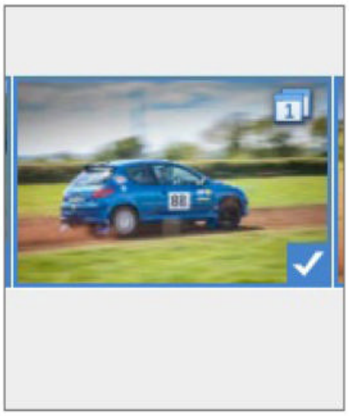
Add New Event
Name:
Start Date: 11/19/2018
End Date: 11/19/2018
Group: None
Description:

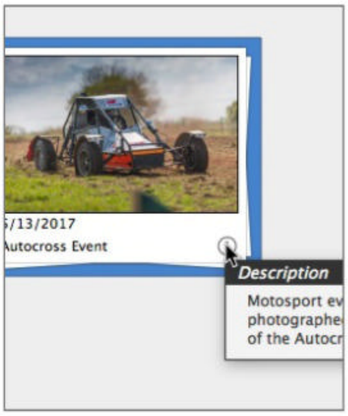
7 Down in the taskbar in the bottom centre of your screen is the Add Event button. If you click this it will call up the Add Event dialog box where you can begin to add details about the event itself such as Event Name, Start and End Date and a Description if required.



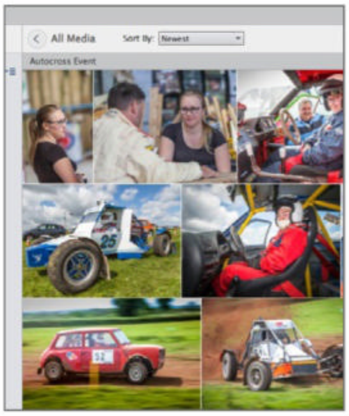
Name Event
Name: Autocross Event
Start Date: 5/13/2017
End Date: 5/13/2017
Group: None
Description: Motosport event photographed on Behalf of the Autocross Club.

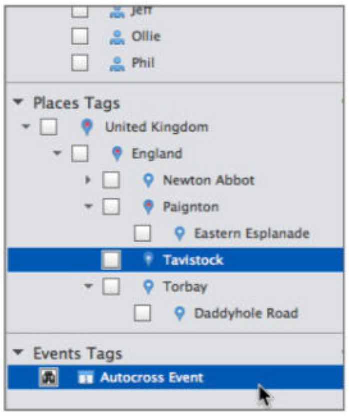
8 Start by giving it a name. We used 'Autocross Event' and kept the Start and End dates the same since it all occurred on May 13th 2017. Since no other Group names have been created, Group is kept as None. A short description is also added. Now you can click OK to proceed.



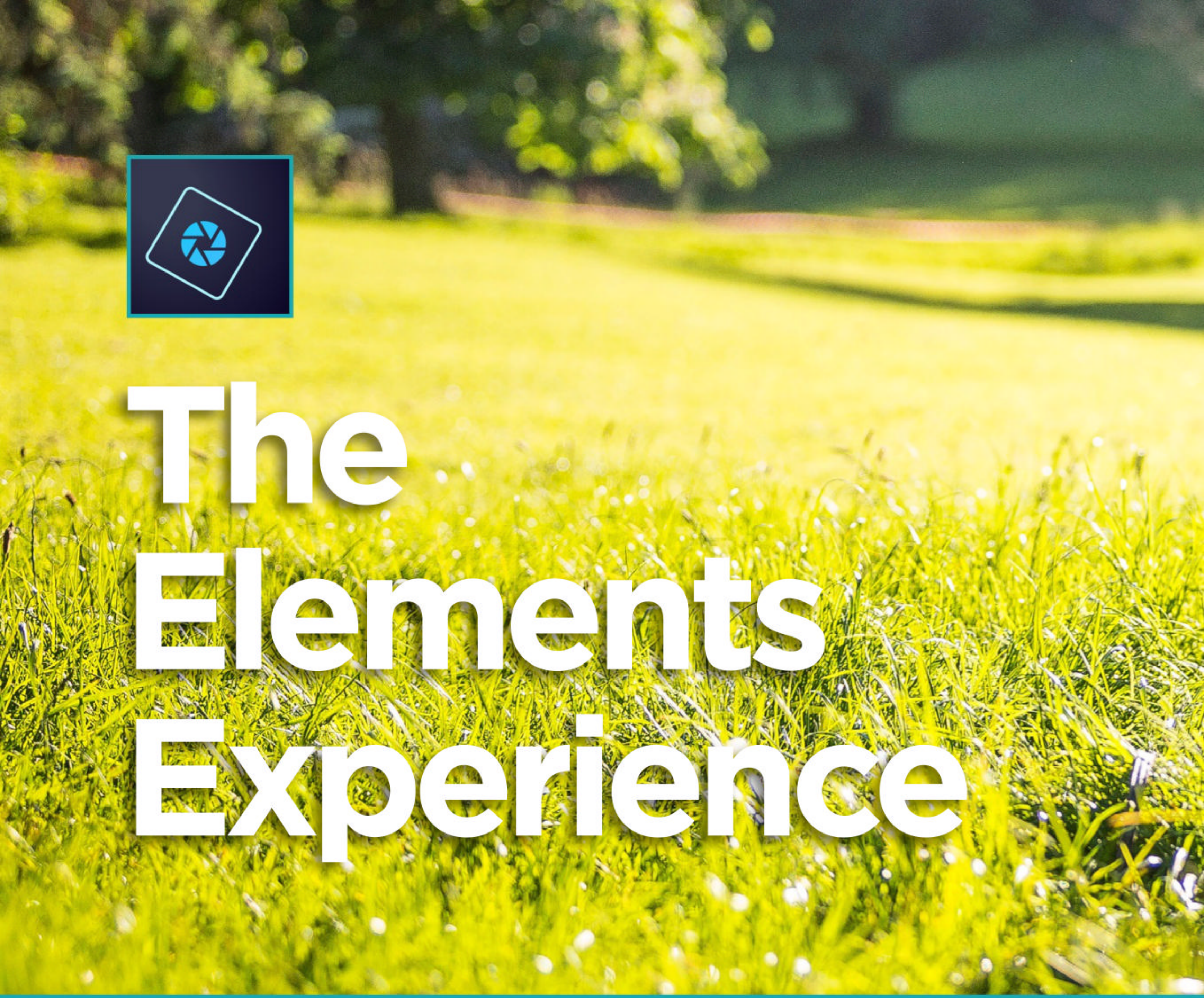

5/13/2017
Autocross Event
Description
Motosport ev
photographe
of the Autocr

9 You will see that all our photos now have a small calendar icon in their top right corner to indicate they have an event tag called 'Autocross Event' added to them. If you look in the Named category now, you will see that event listed. Click on the small information icon to see the description you typed.


All Media
Sort By: Newest
Autocross Event


Jeff
Ollie
Phil
Places Tags
United Kingdom
England
Newton Abbot
Paignton
Eastern Esplanade
Tavistock
Torbay
Daddyhole Road
Events Tags
Autocross Event

10 If you return to the main Media view, you will see that the Events Tags panel now contains the Autocross Event tag. If you are viewing all media and click the Autocross Event tag to make it visible, only the shots tagged will appear in the browser window.

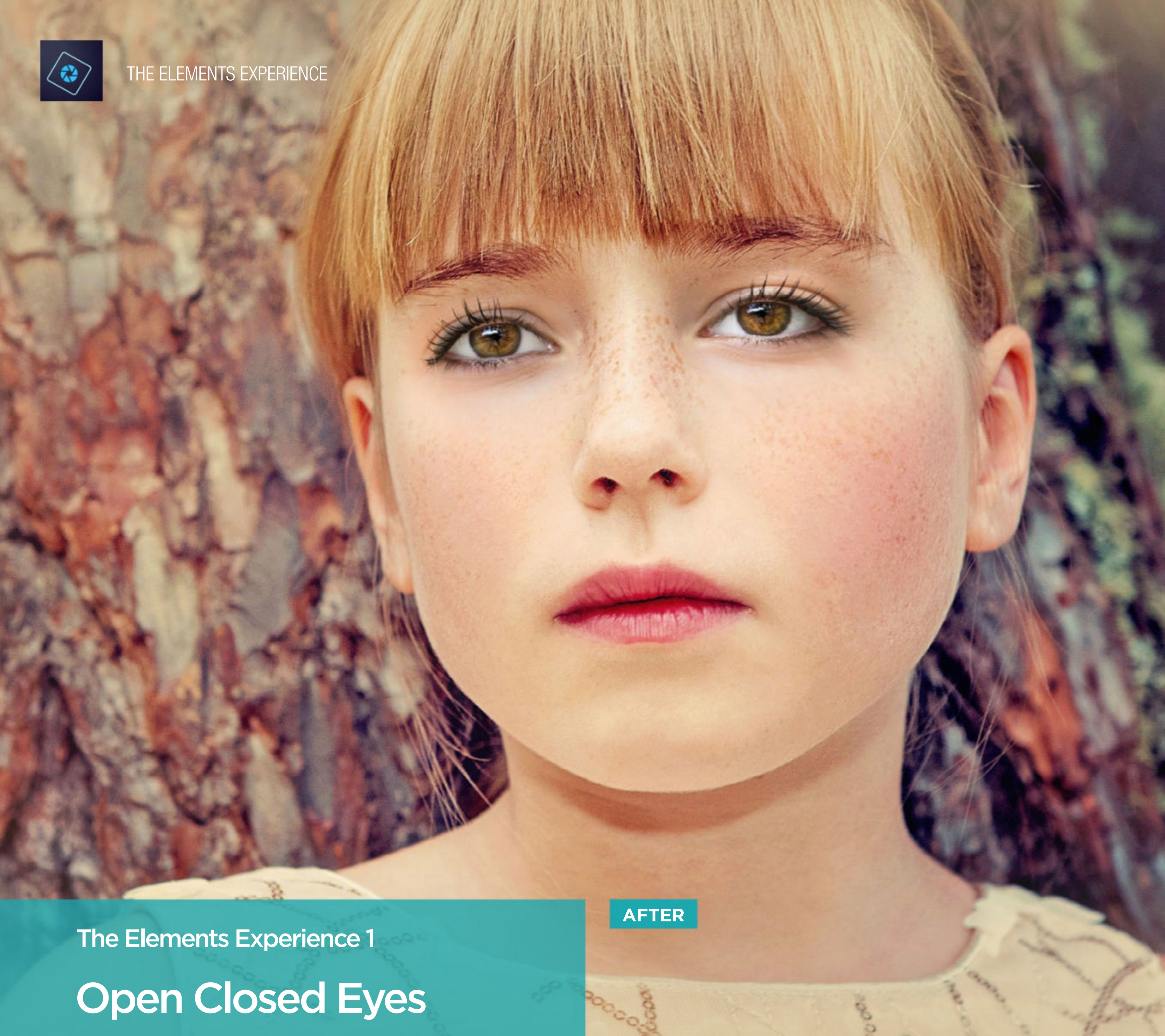


The Elements Experience

We hope that by now you feel like you've had a good introduction to what Adobe Photoshop Elements is all about. There's a lot more to come on the following pages but before we dive in further, we thought it would be great to show you a series of quick tutorials exploring the vast range of techniques and tools available. There's everything, from making a panorama from multiple images, to putting pictures inside text. Take a look and enjoy the Elements experience.

Contents

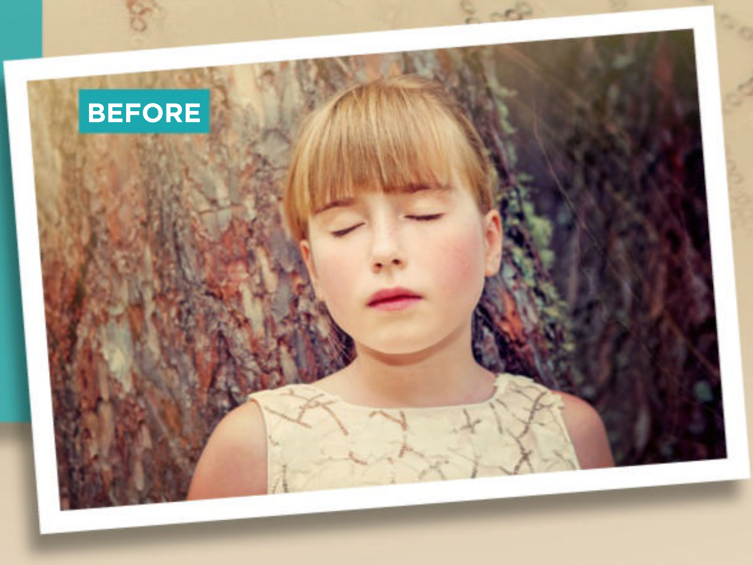
62 Open Closed Eyes
64 Partial Sketch
66 Replace Background
68 Photomerge Panorama
70 Meme Maker
72 Multi-photo Text
74 B&W Colour Pop
76 Zoom Burst Effect

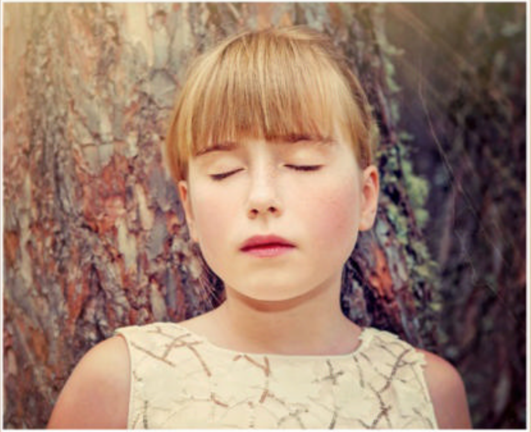


The Elements Experience 1

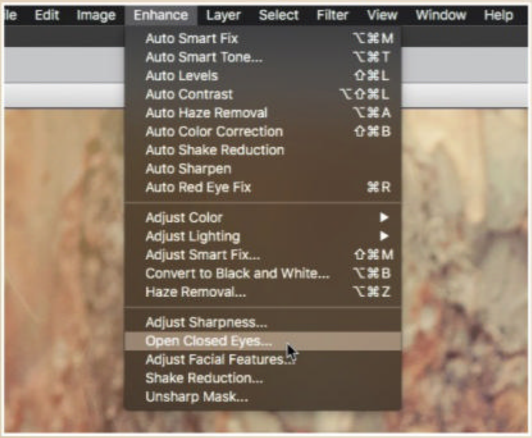
Open Closed Eyes

Now you need not consign a photo to the trash just because your subjects eyes are shut. Thanks to the latest version of Elements, you can tackle the problem with ease. If you have another example of a face where the eyes are open and they are not too different in terms of their colour and lighting, you can swiftly replace those closed eyes for open ones. This works in both the Quick mode and Expert mode.

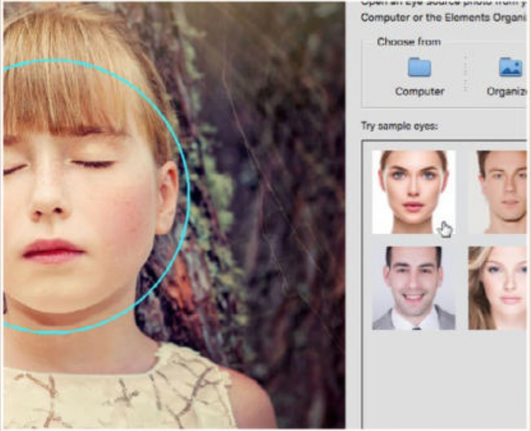




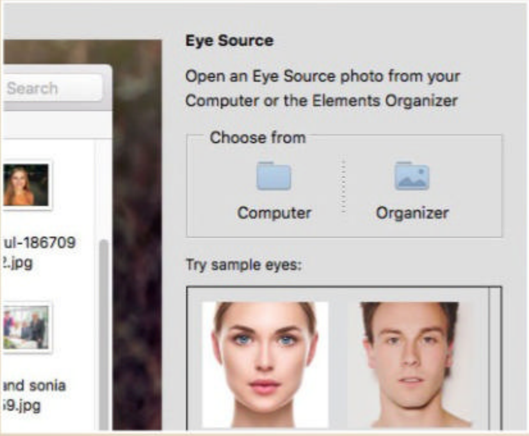
1 Open your photo by going to File > Open and navigating to where your primary photo is kept and either double-click the image or select it and press the Open button.


le Edit Image Enhance Layer Select Filter View Window Help
Auto Smart Fix ⌥⌘M
Auto Smart Tone... ⌥⌘T
Auto Levels ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Haze Removal ⌥⌘A
Auto Color Correction ⇧⌘B
Auto Shake Reduction
Auto Sharpen
Auto Red Eye Fix ⌘R
Adjust Color ▶
Adjust Lighting ▶
Adjust Smart Fix... ⇧⌘M
Convert to Black and White... ⌥⌘B
Haze Removal... ⌥⌘Z
Adjust Sharpness...
Open Closed Eyes...
Adjust Facial Features...
Shake Reduction...
Unsharp Mask...

2 Go to Enhance > Open Closed Eyes and you will see the Open Closed Eyes dialog box. Here you can choose your Eye Source to open your subjects eyes with.


Choose from
Computer
Organiz
Try sample eyes:

3 Just in case, there is a small selection that you can try straight away, with two female and two male sets of sample eyes, on your photo.

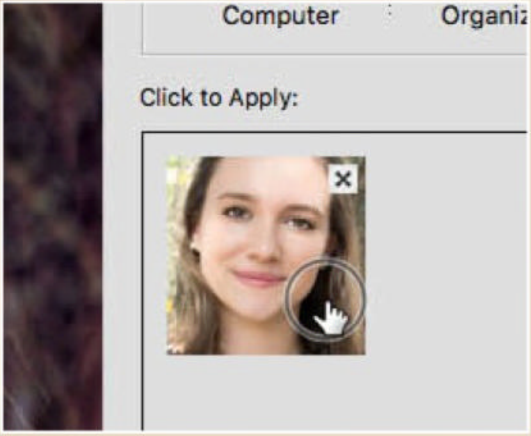


Eye Source

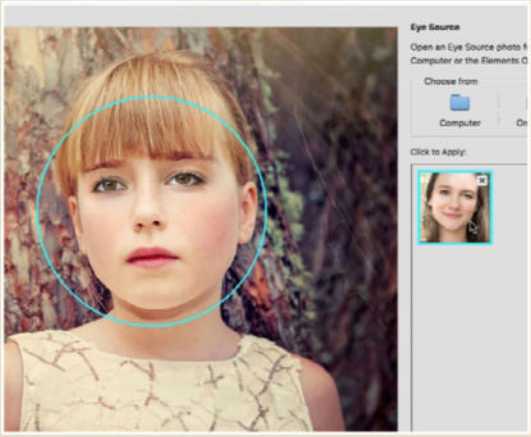
Open an Eye Source photo from your Computer or the Elements Organizer

Search
ul-186709
.jpg
nd sonia
9.jpg
Choose from
Computer
Organizer
Try sample eyes:

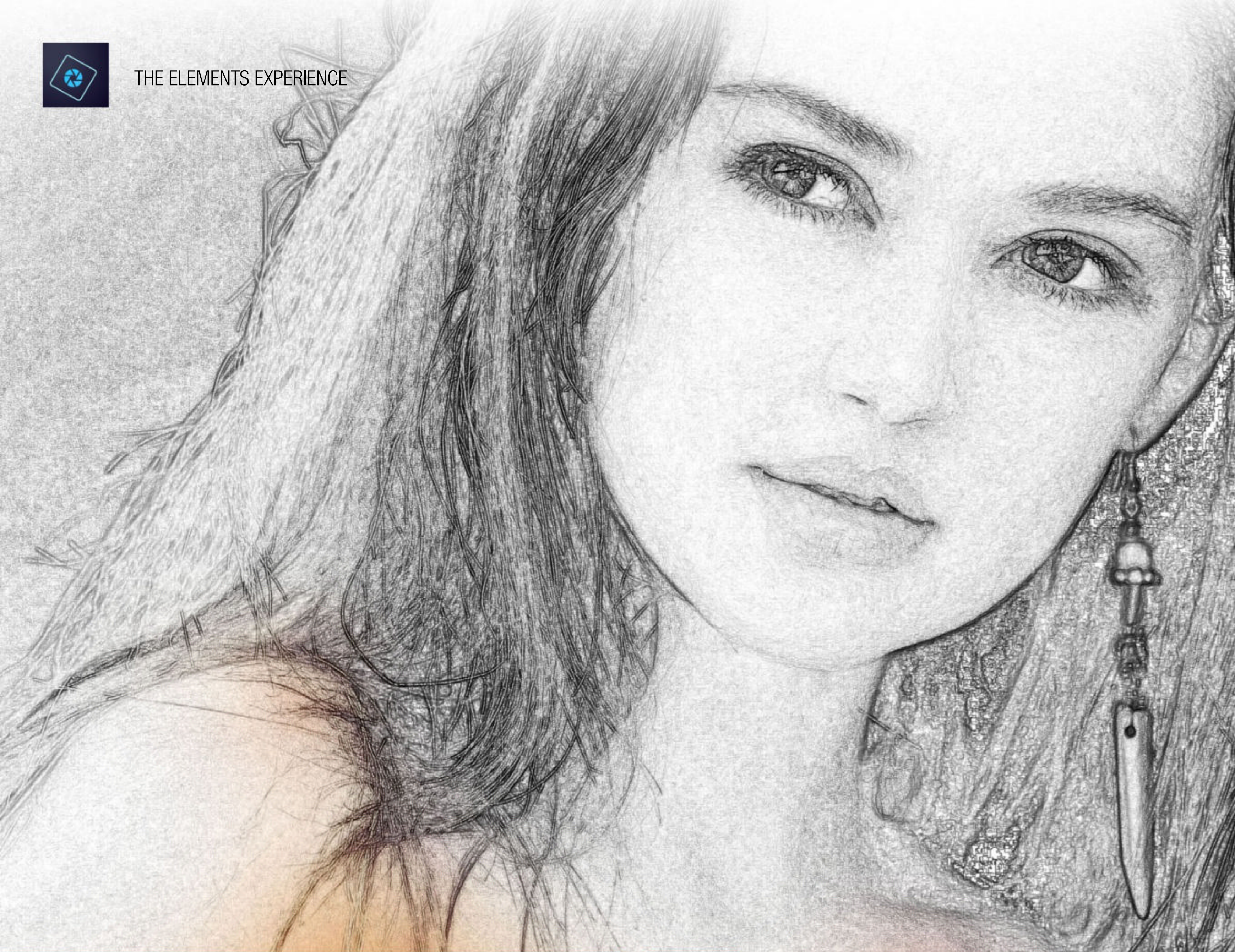
4 For best results, find a photo that roughly matches the lighting and colours of your original photo. You can select Choose from > Computer and locate a suitable image.


Computer
Organiz
Click to Apply:

5 When you have found a likely candidate, double-click it to load it as an eye source and then click on its thumbnail to apply it to your main photo. Click OK when done.


Eye Source
Choose from
Computer
Click to Apply:

6 The new eyes you found will be mapped over your existing image and blended as seamlessly as possible. If you like the result, you can save it under a new name.



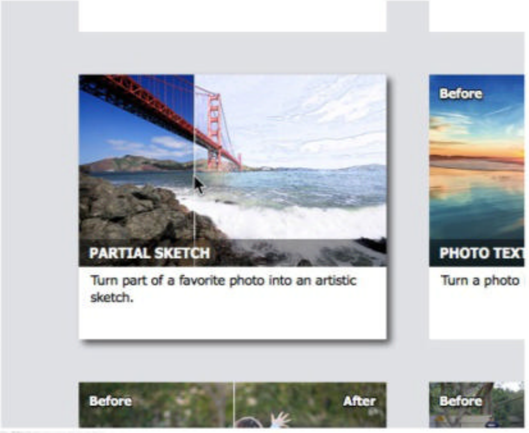
AFTER

The Elements Experience 2

Partial Sketch

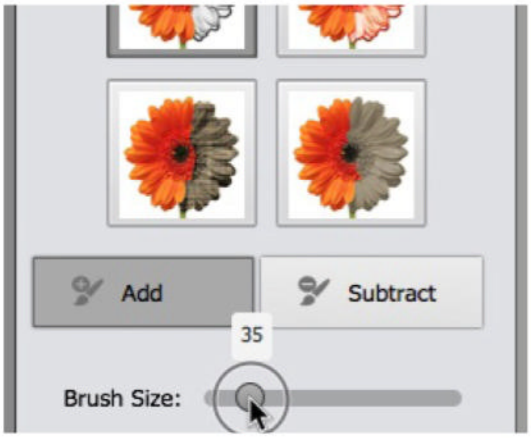
Guided edits are a simple, quick and fun way to add edits to your photos. Have you ever fancied yourself as a great sketch artist? Well, with the Partial Sketch guided edit, you can instantly turn any of your favourite photos into an artistic rendering with just a few clicks.

BEFORE

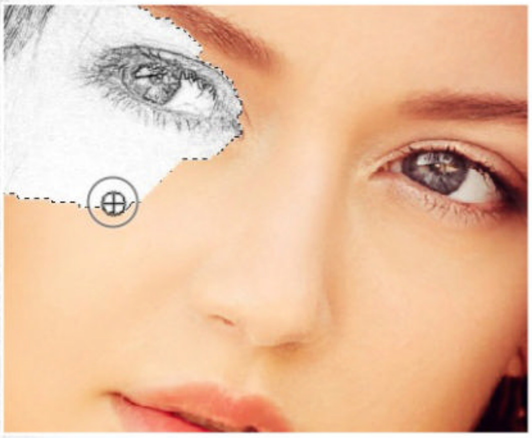


PARTIAL SKETCH
Turn part of a favorite photo into an artistic sketch.

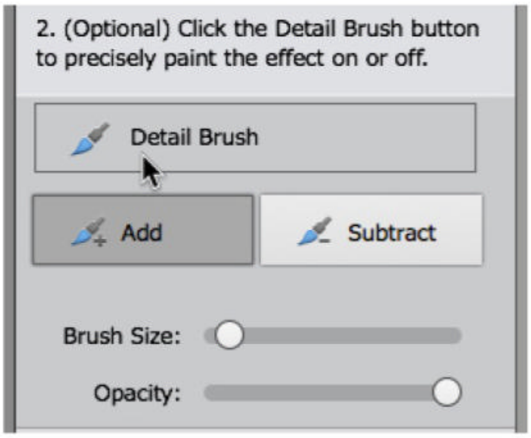
1 Open the Elements Photo Editor, go to File > Open and choose a favourite photo; then go to the Guided workspace. The Partial Sketch effect is under Fun Edits.



2 You have four pencil sketch effects to choose from. Click one to activate the sketch brush. Select Add and use the slider to control its size.

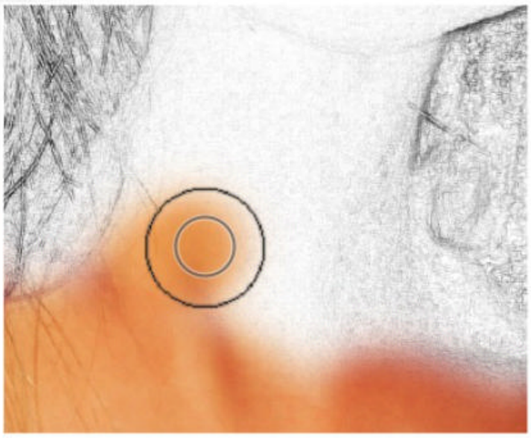


3 Paint across your image to reveal areas you want to be converted to a sketch effect. You can always use the Subtract brush, to remove any sketch areas you don't want.

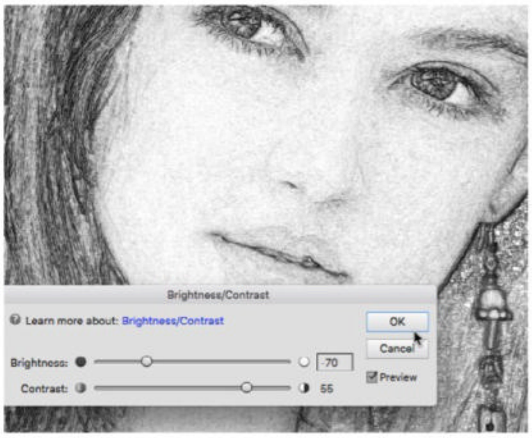


2. (Optional) Click the Detail Brush button to precisely paint the effect on or off.

4 If you want to, you can use the Detail Brush to more precisely paint the sketch effect on or off your photo, controlling the brush size and opacity.

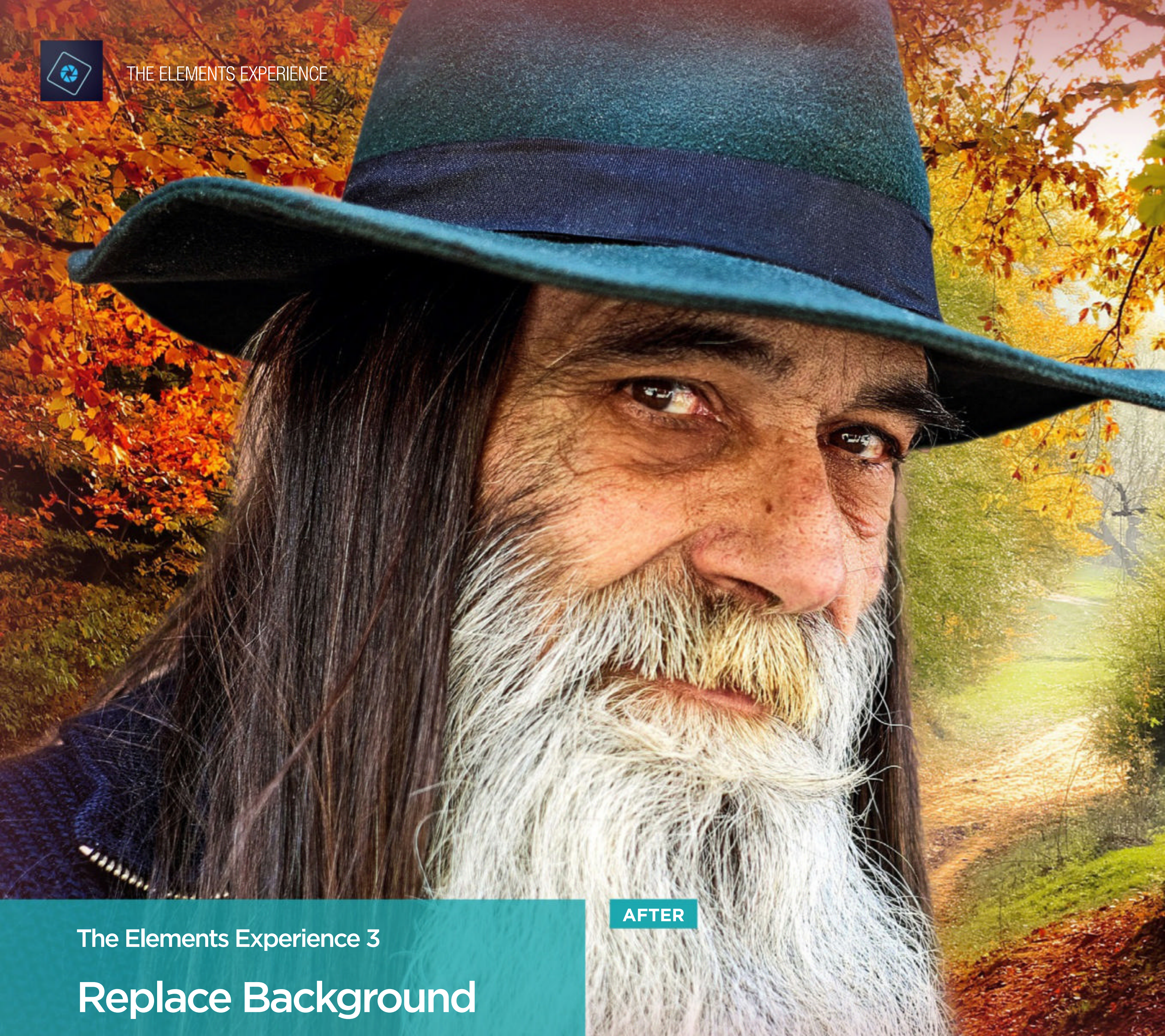


5 An optional effect is to soften any hard edges or flip the effect. If you're happy, you can select Next and Save your image.



Brightness/Contrast
Learn more about: Brightness/Contrast
Brightness: -70
Contrast: 55
☑ Preview

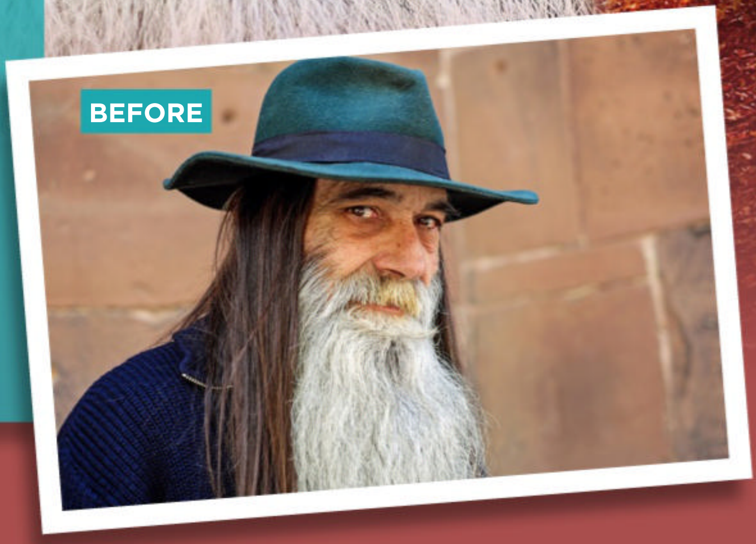
6 With the image still active, you can actually go to the Expert workspace and continue to work on your photo adding more contrast to the sketch layer.

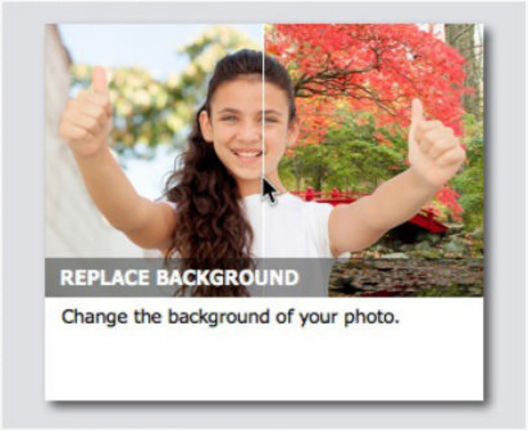


The Elements Experience 3

Replace Background

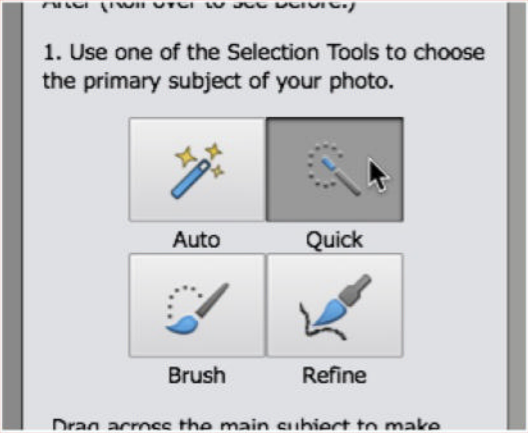
Hopefully it isn't an exaggeration to say that cutting one subject out of a photo and transplanting it into another is one of the core photo manipulation tasks that everyone has encountered or at least thought about when perusing their photo collection. Well, there is a great Guided edit to help you do just that.




REPLACE BACKGROUND

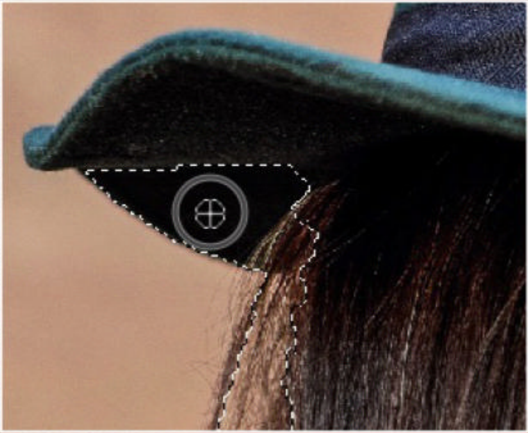
Change the background of your photo.

1 In the Guided workspace, you will find the Replace Background edit under the Special Edits category. Put the photo you want to work on in the Photo Bin.

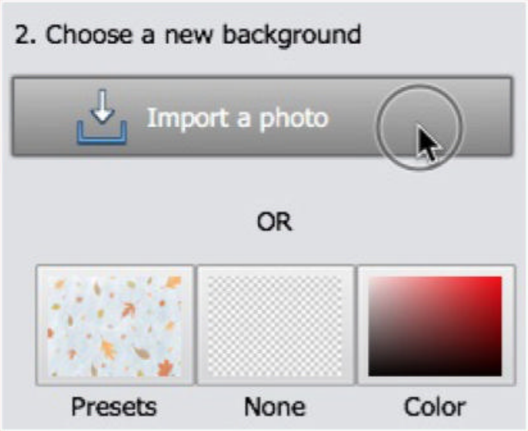

1. Use one of the Selection Tools to choose the primary subject of your photo.

Drag across the main subject to make

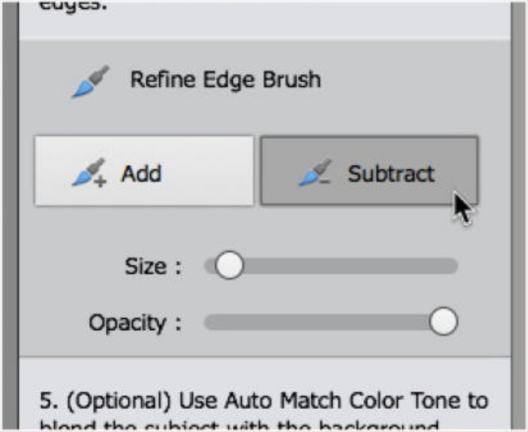
2 Choose from the available tools to select your subject. The Quick Selection tool should work well on our subject. Drag inside the edge of subject to select them.



3 Use the tool options to subtract areas that stray outside what is required. Then you can use the Refine tool to improve the quality of the selection.

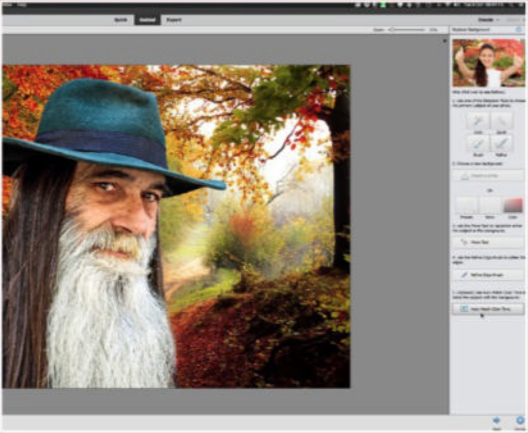

2. Choose a new background

4 Now you can import a photo that will be the new background. It will be placed behind your main subject. Both subject and background can be moved if required.

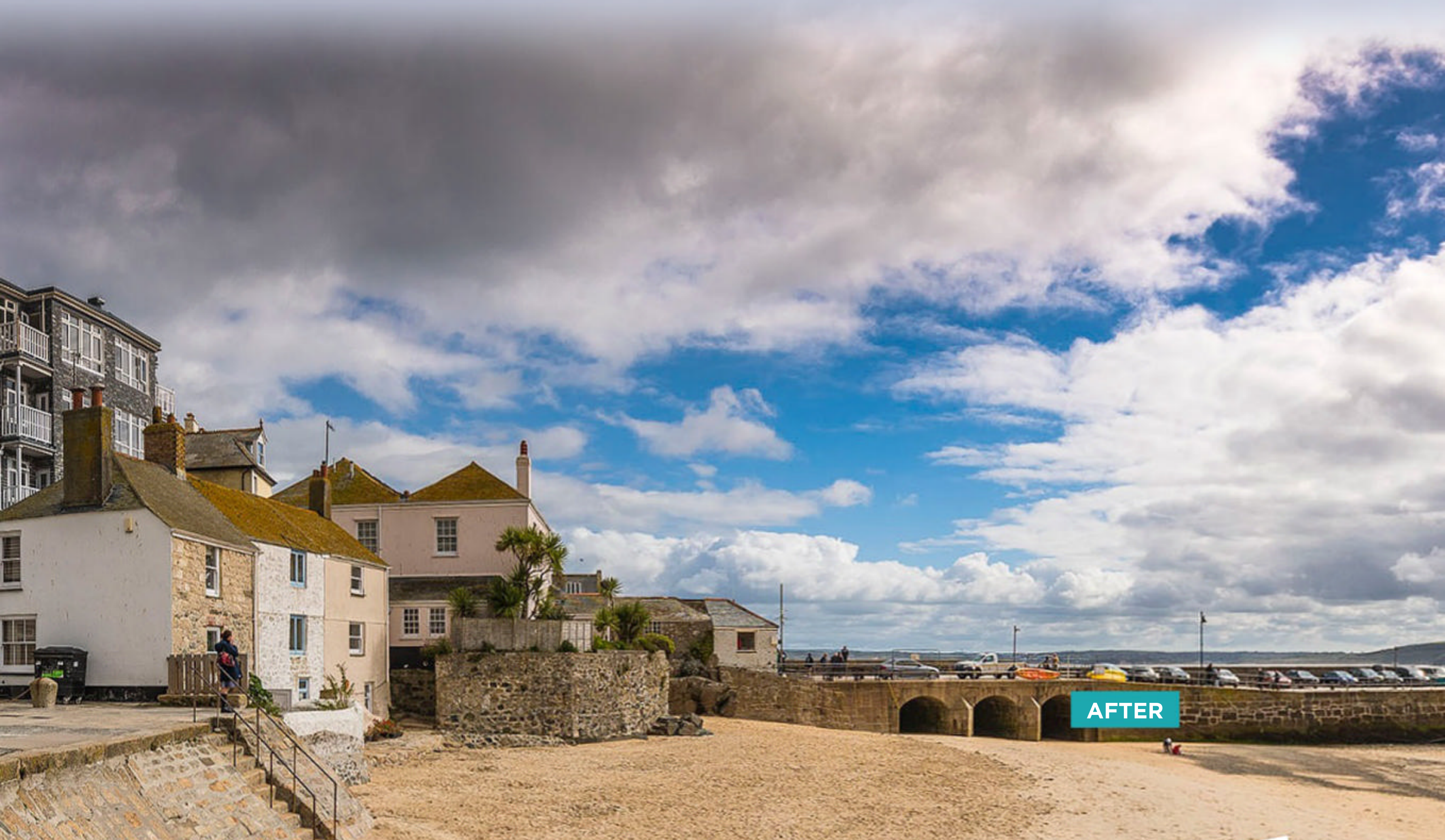


5. (Optional) Use Auto Match Color Tone to

5 Now you can make further refinements to the outline of your subject if you want. A soft brush can be used to feather the join between the foreground and background too.



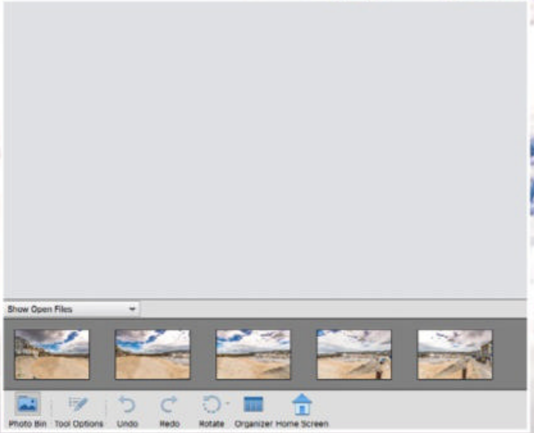
6 Click Auto Match Colour Tone to make the colours of your subject match the background more closely. Now you can save the image as a PSD or jpeg.



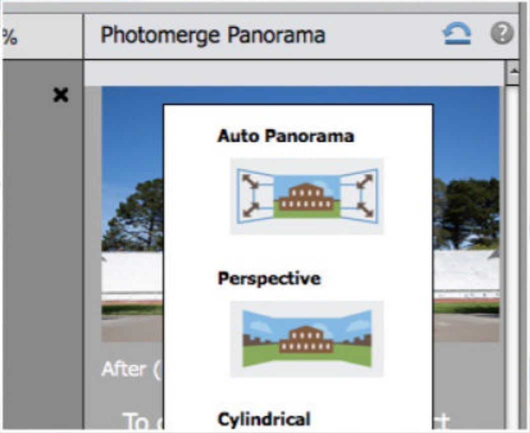
The Elements Experience 4

Photomerge Panorama

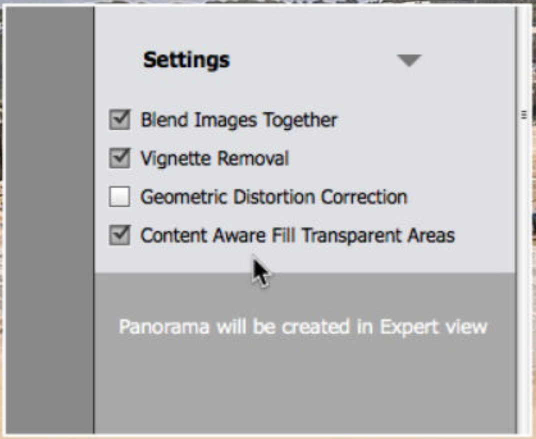
Sometimes, a view is too expansive to capture in one photo unless you have some specialist super wide-angle lens. Luckily, Elements has a Guided edit that can take a series of shots and stitch them seamlessly together to create a super-wide panorama that can stretch from horizon to horizon if needed.


Show Open Files
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen

1 In the Guided workspace, you will find Photomerge Panorama under the Photomerge category. Place the sequence of panoramic photos you want in the Photo Bin.


Photomerge Panorama
Auto Panorama
Perspective
Cylindrical
After (
To (

2 Make sure all your photos are selected and choose the type of setting you want. In nearly all cases, the Auto Panorama settings is fine for standard photos.

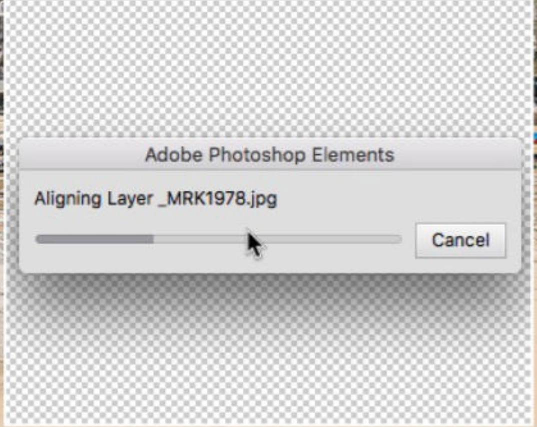


Settings

☑ Blend Images Together
☑ Vignette Removal
☐ Geometric Distortion Correction
☑ Content Aware Fill Transparent Areas

Panorama will be created in Expert view

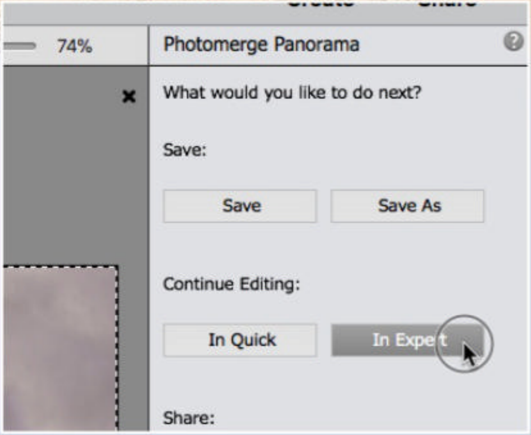
3 Make sure the Blend Images Together and Vignette Removal boxes are ticked. If you want to fill transparent areas then choose Content Aware Fill Transparent Areas.



Adobe Photoshop Elements

Aligning Layer _MRK1978.jpg

4 Now you can click the Create Panorama button and the stitching process will begin. Note that Expert mode is used to stitch your images.


74%
Photomerge Panorama

What would you like to do next?

Save:

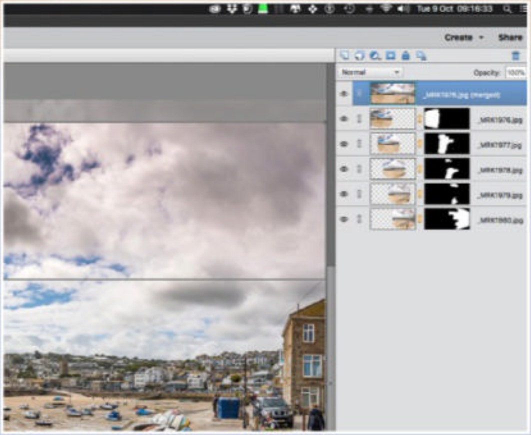
Save
Save As

Continue Editing:

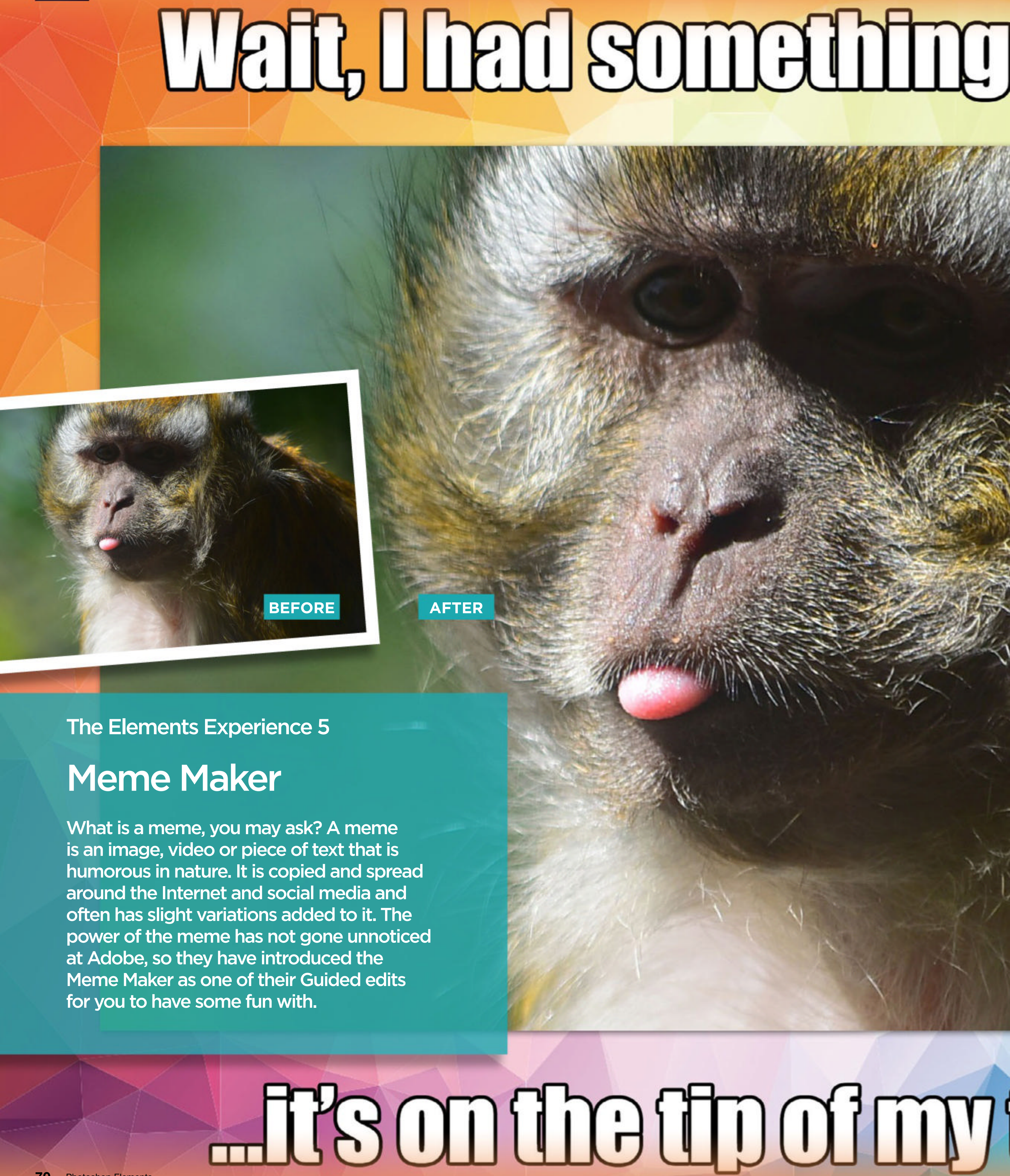
In Quick
In Expert

Share:

5 Once Expert mode has stitched the images and filled any transparent areas, it returns you to the Guided page to save it or continue working on it in Expert mode.


Create
Share
Normal
Opacity

6 In Expert mode you can flatten the image, make adjustments to the image and crop it if required. Then you can save the result as a PSD or other image format.

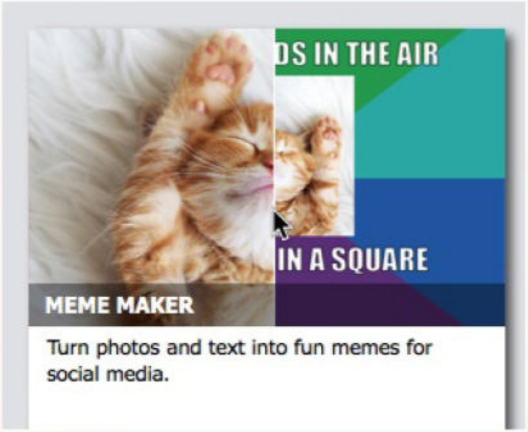

Wait, I had something
BEFORE
AFTER
...it's on the tip of my

The Elements Experience 5

Meme Maker

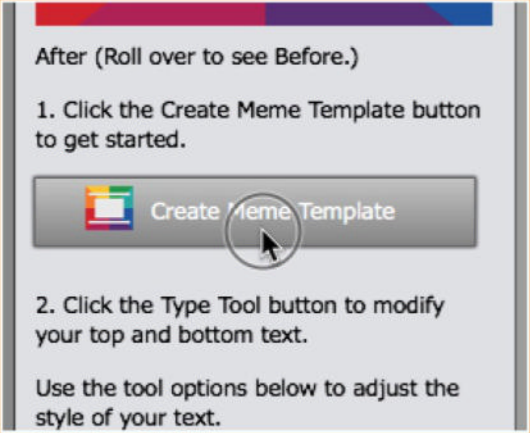
What is a meme, you may ask? A meme is an image, video or piece of text that is humorous in nature. It is copied and spread around the Internet and social media and often has slight variations added to it. The power of the meme has not gone unnoticed at Adobe, so they have introduced the Meme Maker as one of their Guided edits for you to have some fun with.

for this
tongue!


DS IN THE AIR
IN A SQUARE
MEME MAKER

Turn photos and text into fun memes for social media.

1 In the Guided workspace, the Meme Maker is under the Fun Edits category. Make sure you have a suitably worthy image open and ready to go.



After (Roll over to see Before.)

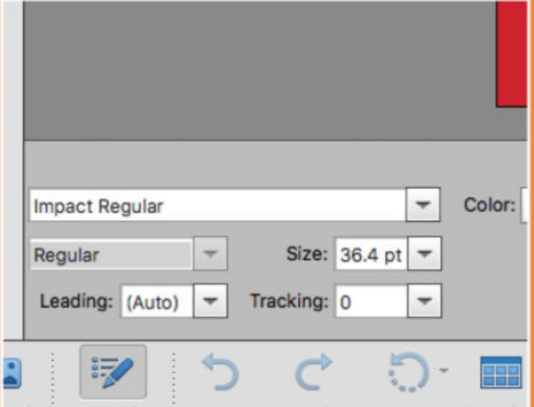
1. Click the Create Meme Template button to get started.

Create Meme Template

2. Click the Type Tool button to modify your top and bottom text.

Use the tool options below to adjust the style of your text.

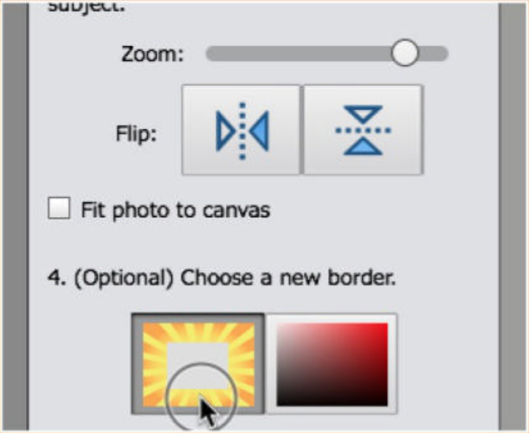
2 We have a funny picture of a monkey sticking his tongue out. The first thing to do is to click the Create Meme Template button to add the basic frame and text.



Impact Regular
Color:
Regular
Size: 36.4 pt
Leading: (Auto)
Tracking: 0

Bin
Tool Options
Undo
Redo
Rotate
Organiz

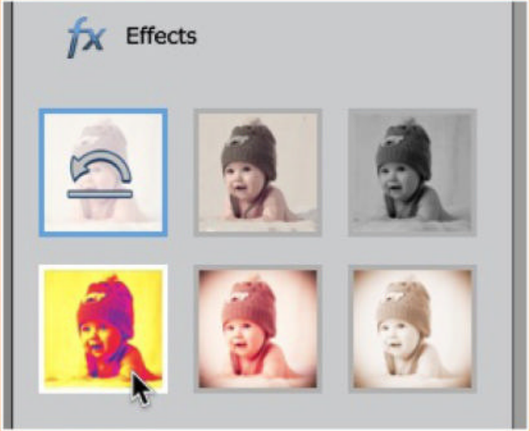
3 You can type new text using the Type Tool and choose any font from the Tool Options panel in the lower left of the screen.



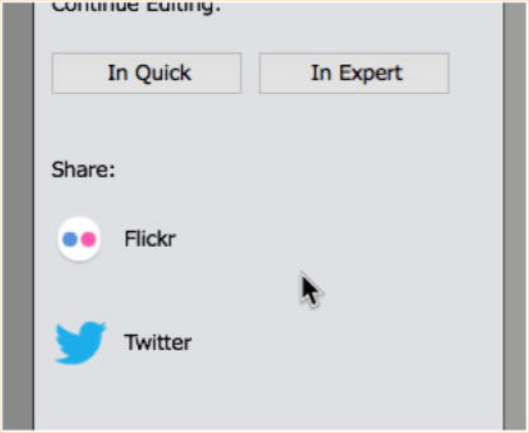
Zoom:
Flip:
☐ Fit photo to canvas

4. (Optional) Choose a new border.

4 Then you can zoom your photo if required and flip it horizontally or vertically. Then you can choose to add a new border from the options available.

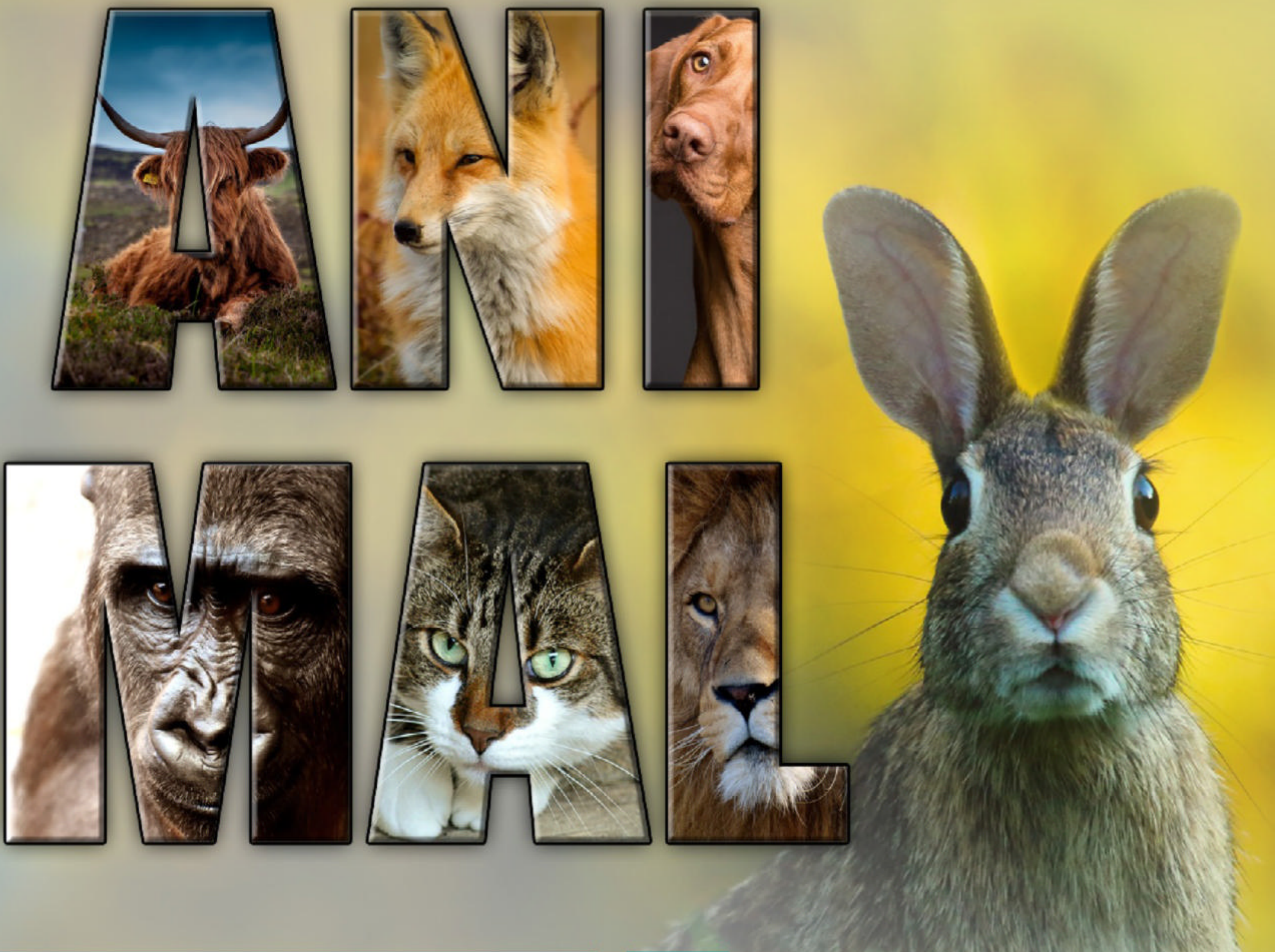


5 You can also add more effects to the resulting image. You can choose from a pop art, black and white and several other options. Click on the effect you want to add.


In Quick
In Expert

Share:
Flickr
Twitter

6 Finally, when your meme is ready, you can save it, continue to work on it in Quick or Expert mode and Share it with the world on Flickr and Twitter.



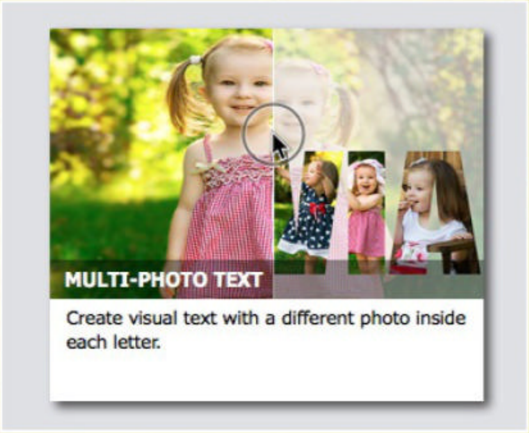
AFTER

The Elements Experience 6

Multi-photo Text

Creating visual text with a photo inside each letter can be a laborious process, particularly if you are working with a long word. Once again, the Elements Guided workflow has a guided edit that can take the work out of the process, so you can enjoy what you are creating.

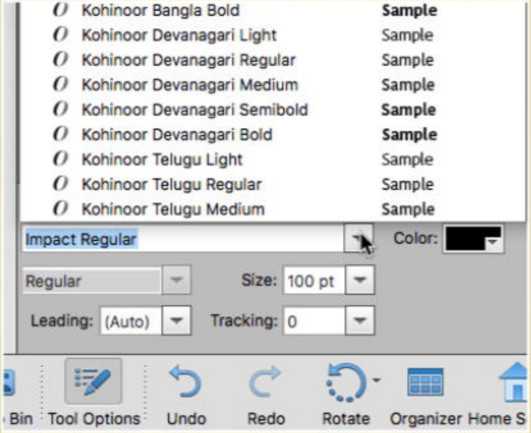
BEFORE



MULTI-PHOTO TEXT

Create visual text with a different photo inside each letter.

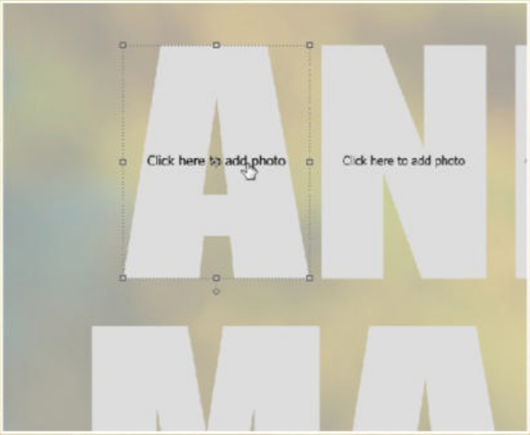
1 The Multi-photo Text guide is in the Fun Edits section. With your chosen background photo open, you're ready to then click on the Multi-photo Text icon.



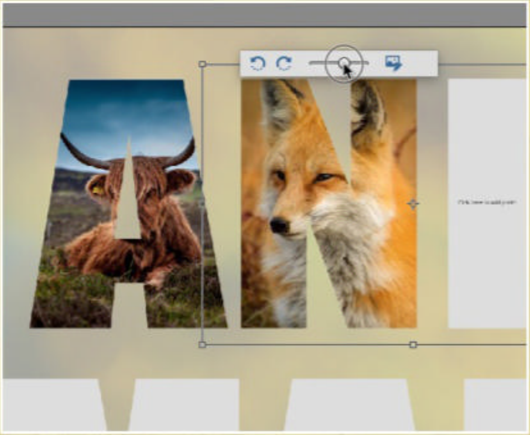
Kohinoor Bangla Bold Sample
Kohinoor Devanagari Light Sample
Kohinoor Devanagari Regular Sample
Kohinoor Devanagari Medium Sample
Kohinoor Devanagari Semibold Sample
Kohinoor Devanagari Bold Sample
Kohinoor Telugu Light Sample
Kohinoor Telugu Regular Sample
Kohinoor Telugu Medium Sample

Impact Regular
Color:
Regular
Size: 100 pt
Leading: (Auto)
Tracking: 0

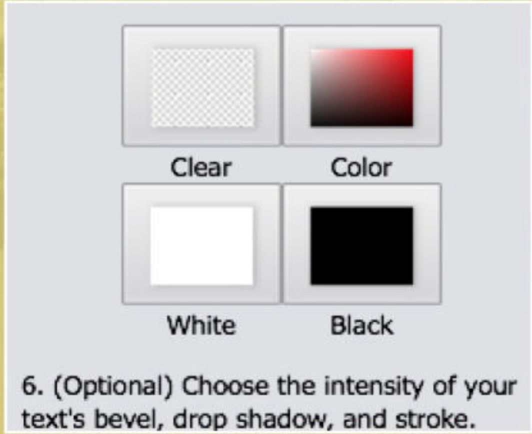
2 Use the Type Tool first to add your text, alter its style and size using the Tool Option panel. You can also specify how it fits your photo.



3 When you click the Create Frames button, each letter is converted to a frame ready for you to click and then select a photo to appear in it.

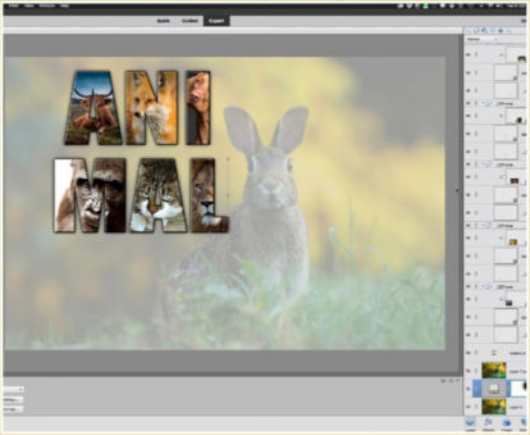


4 Choose from your computer or your Photo Bin and place one image inside each letter. Double-click each frame to adjust the image size and position.

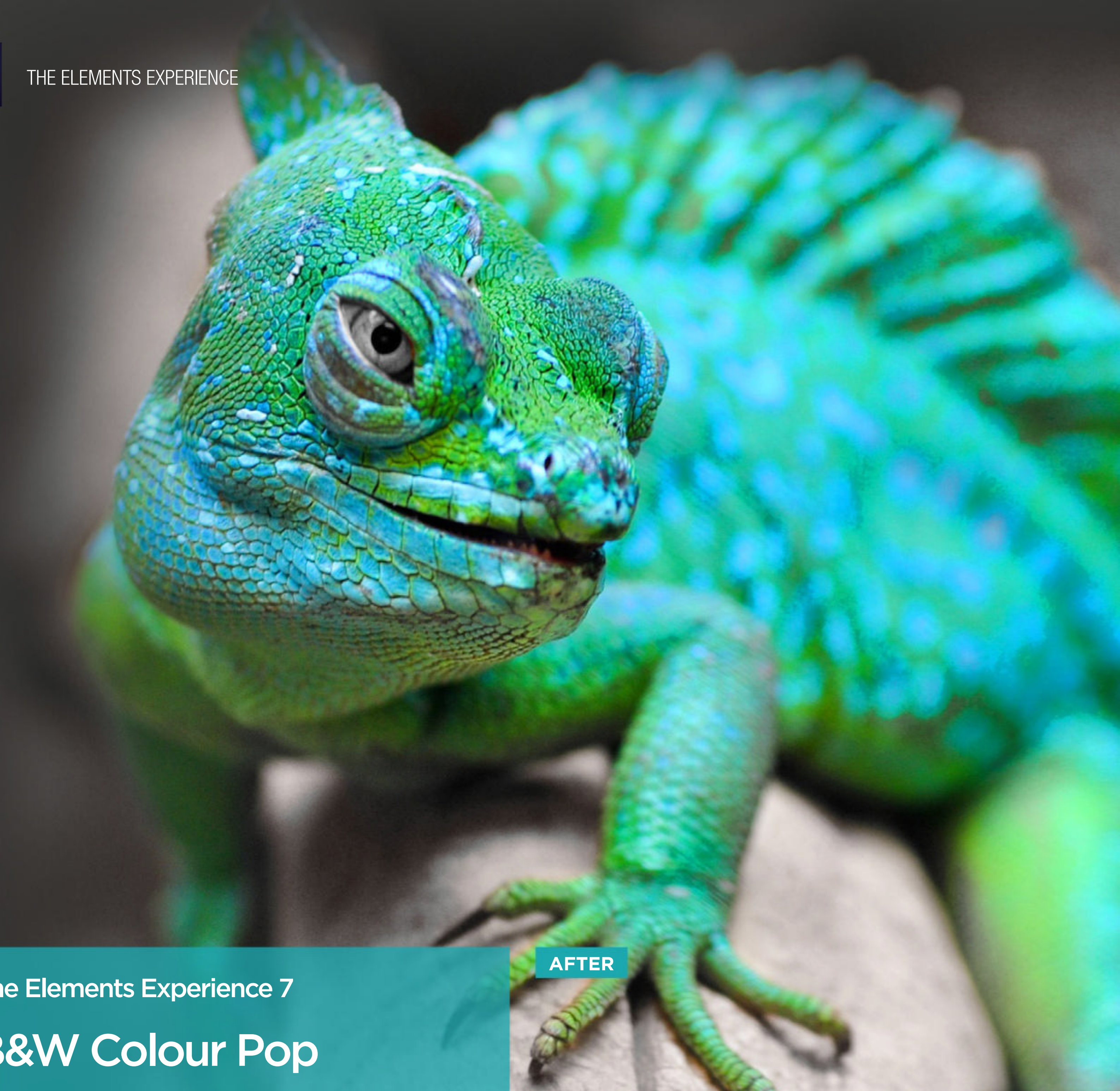


6. (Optional) Choose the intensity of your text's bevel, drop shadow, and stroke.

5 You can add a new background if you want by clicking the options available; or you can add outlines and drop shadows to the text to make it stand out more.



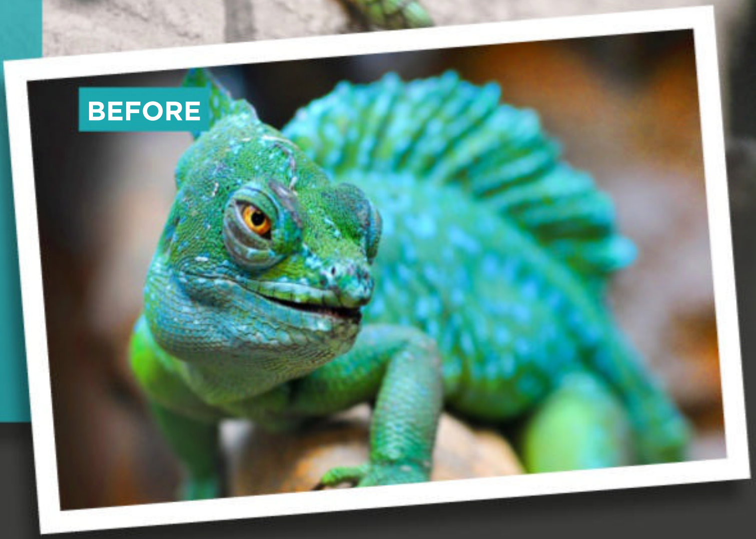
6 Save it there and then or open it in Expert mode to work on it further. We made the rabbit larger and more visible and then saved it.

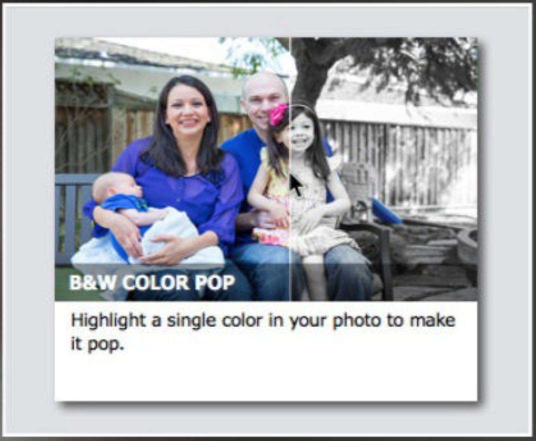


The Elements Experience 7

B&W Colour Pop

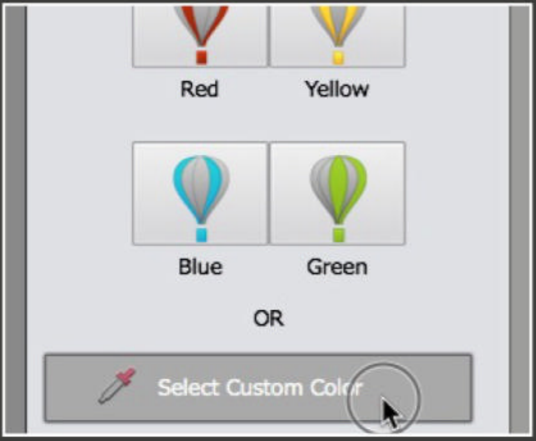
Converting a photo black and white is great for highlighting the text and composition in an image to make it more powerful. There is a slightly creative option to that, where by you convert it to black and white but leave a part of it in colour so the object really stands out and draws you eye. It is referred to as selective colour or in the case of our guided edit example, B&W Colour Pop.



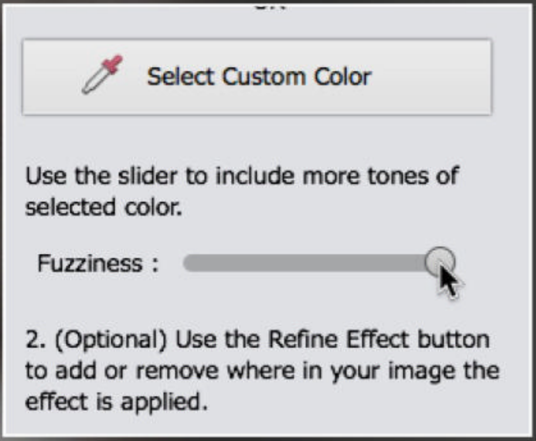

B&W COLOR POP

Highlight a single color in your photo to make it pop.

1 The B&W Color Pop edit is found in the Black & White section. Open a photo that you want to add the effect to and then click on the B&W Color Pop icon to proceed.


Red
Yellow
Blue
Green
OR
Select Custom Color

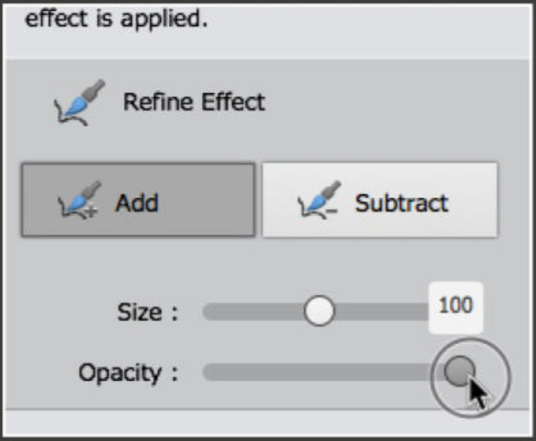
2 You can click on one of four presets or of you prefer, click on the Select Custom Color button and pick the most dominant colour you want to remain untouched in your photo.


Select Custom Color
Fuzziness :

Use the slider to include more tones of selected color.

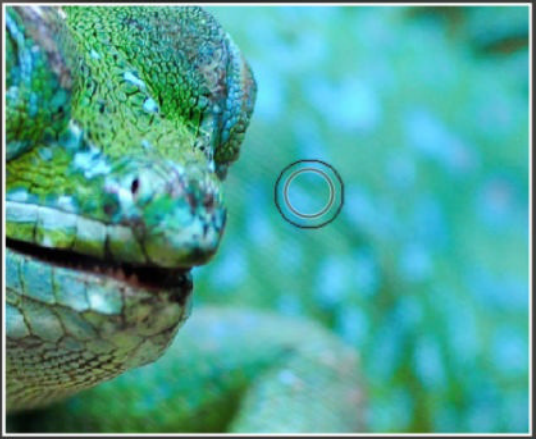
2. (Optional) Use the Refine Effect button to add or remove where in your image the effect is applied.

3 Then, if you increase the Fuzziness value, more colours similar to the one chosen will become visible again while the rest remains in black and white.

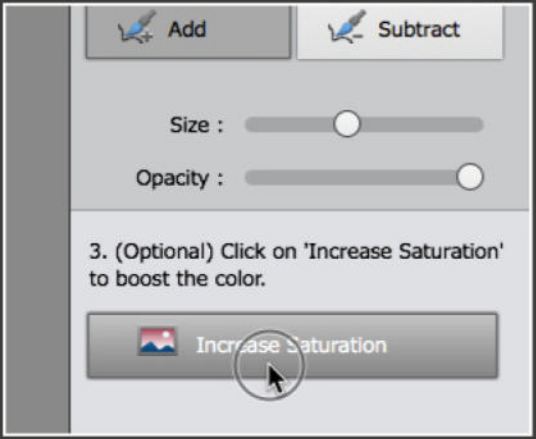

effect is applied.

Refine Effect
Add
Subtract
Size :
100
Opacity :

4 You can then use the Refine Effect buttons to bring back more areas to colour using the Add tool, or remove them using the Subtract tool.

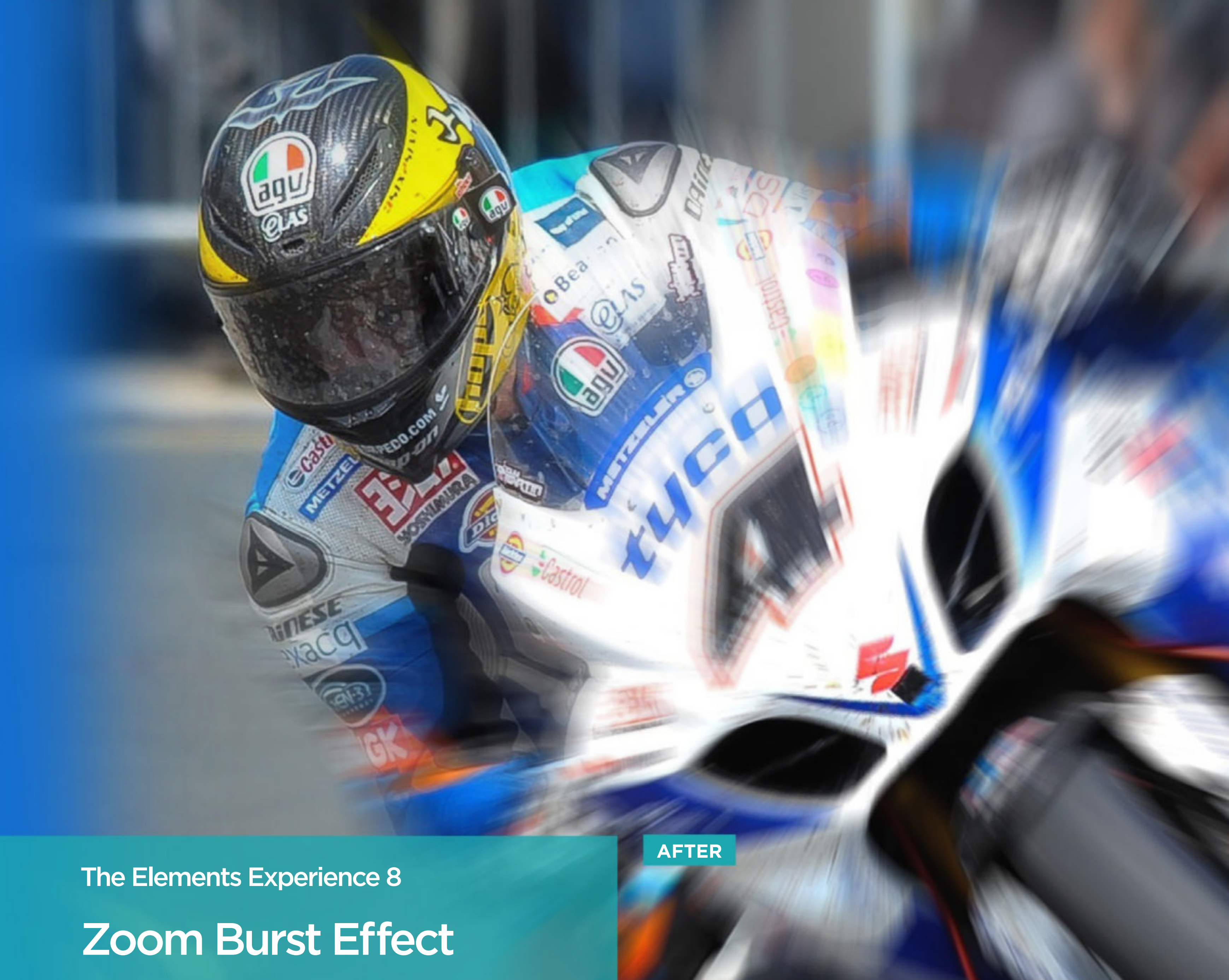


5 The Size and Opacity sliders dictate size of the brush and how opaque the effect of adding colour or subtracting it appears. We're bringing colour back at full strength.


Add
Subtract
Size :
Opacity :
Increase Saturation

3. (Optional) Click on 'Increase Saturation' to boost the color.

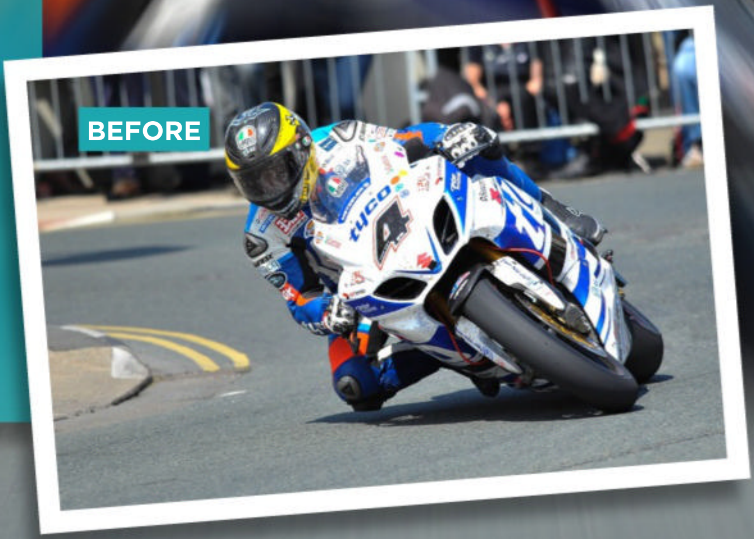
6 Paint over areas that you want to be coloured again, using a smaller brush for finer detailed areas. Finally, you can then click Increase Saturation for a more vivid image.

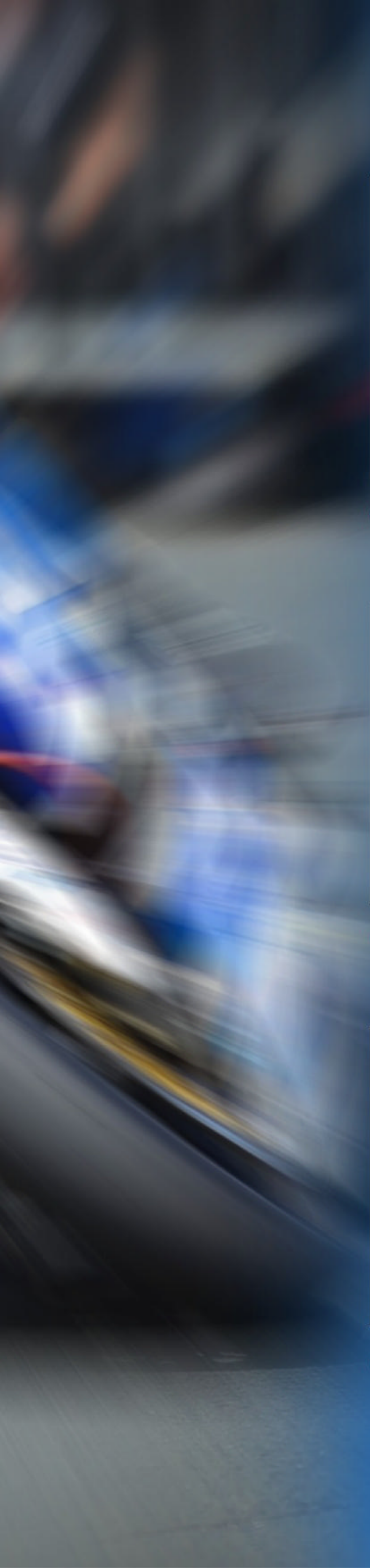


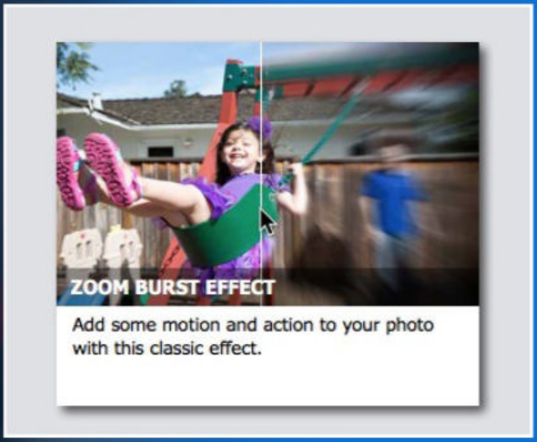
The Elements Experience 8

Zoom Burst Effect

Sometimes you want to add motion to an image that is otherwise quite static-looking. Elements has a few Guided edits that can add a motion effect to your photos to give them a little extra punch. The Zoom Burst Effect is a digital version of an ages old photographic trick where the photographer very quickly zooms their lens as they take the shot to create streaks within the photo to emulate the feel of speed and action.



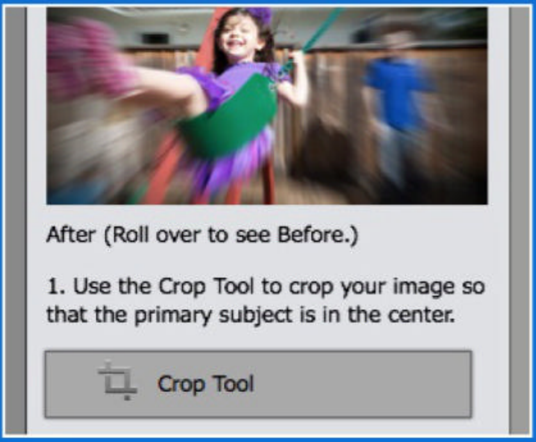




ZOOM BURST EFFECT

Add some motion and action to your photo with this classic effect.

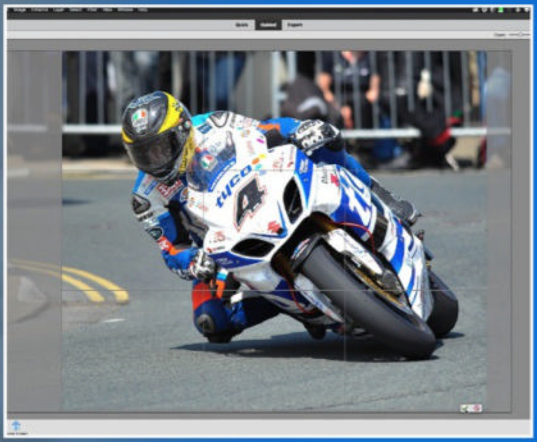
1 The Zoom Burst Effect edit is found in the Fun Edits section. Open a photo that you want to add the effect to and then click on the Zoom Burst image to proceed.



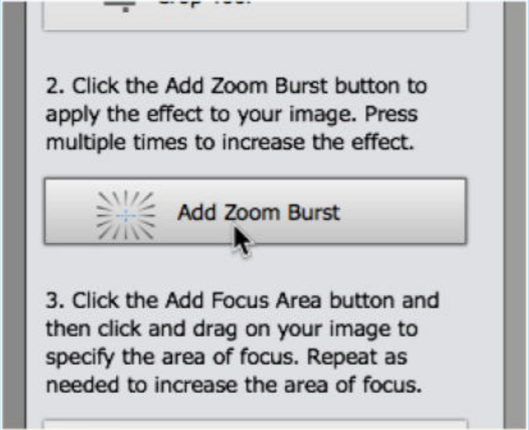
After (Roll over to see Before.)

1. Use the Crop Tool to crop your image so that the primary subject is in the center.

2 The first step is to crop your image so the main subject is in the centre of the shot. The zoom effect will start from the centre so it makes sense to position the image centrally too.



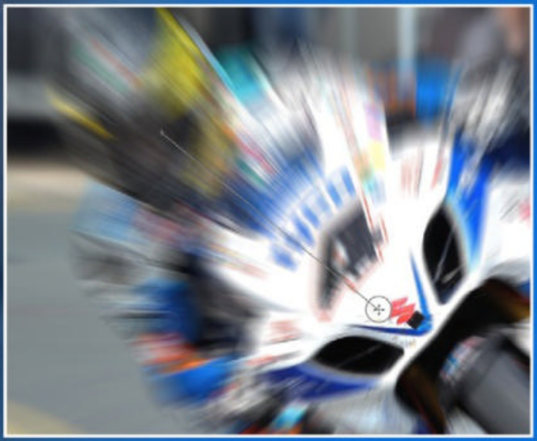
3 Use the crop tool to drag a crop box around your main subject. Our example is of a motorcycle to which we want to add some motion to create a bit more drama.



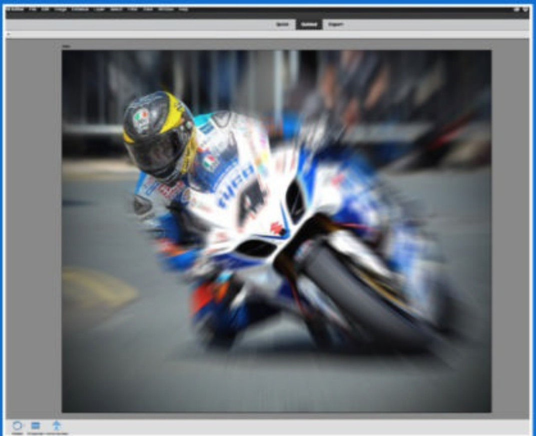
2. Click the Add Zoom Burst button to apply the effect to your image. Press multiple times to increase the effect.

3. Click the Add Focus Area button and then click and drag on your image to specify the area of focus. Repeat as needed to increase the area of focus.

4 You can then click the Add Zoom Burst button and the effect will be added to the shot. It mimics a photographic effect where the lens is quickly zoomed as the photo is taken.



5 At the moment, the entire image has the effect added to it, however, you can use the Add Focus Area tool to remove some of the effect in a chosen area.



6 We used the Add Focus Area tool to bring the rider back into focus to give the shot a point of interest. We also clicked the Apply Vignette button to darken the corners.

Your Guide to Image Editing

The great thing about Adobe Photoshop Elements is that it can cater for all skill levels when it comes to image editing, digital manipulation and creating new works of art. Whether you are a complete novice who is starting out and wanting to learn the ropes or an experienced digital artist who needs more advanced tools to complete their project, Photoshop Elements has all the power and sophistication you need to get the most out of your photos.

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92 Closed Eye Correction
94 Clone Stamp Tool
95 Blur, Sharpen and Smudge
96 Sponge, Dodge and Burn
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101 Paint Bucket Tool
103 Horizontal Type Tool
104 Modify, Crop, Move and Recompose
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105 Recompose Tool
106 Content-aware Move Tool
107 Straighten Tool

A Guide to Using Layers

Layers are one of the fundamental aspects you can employ when it comes to non-destructive image editing.

The use of layers has become the very core of image editing since its introduction in the early '90s. As you might imagine, layers are exactly what they sound like. You can have a number of separate elements, each on its own layer, that are stacked one on top of the other. When all viewed together, they create the final image.

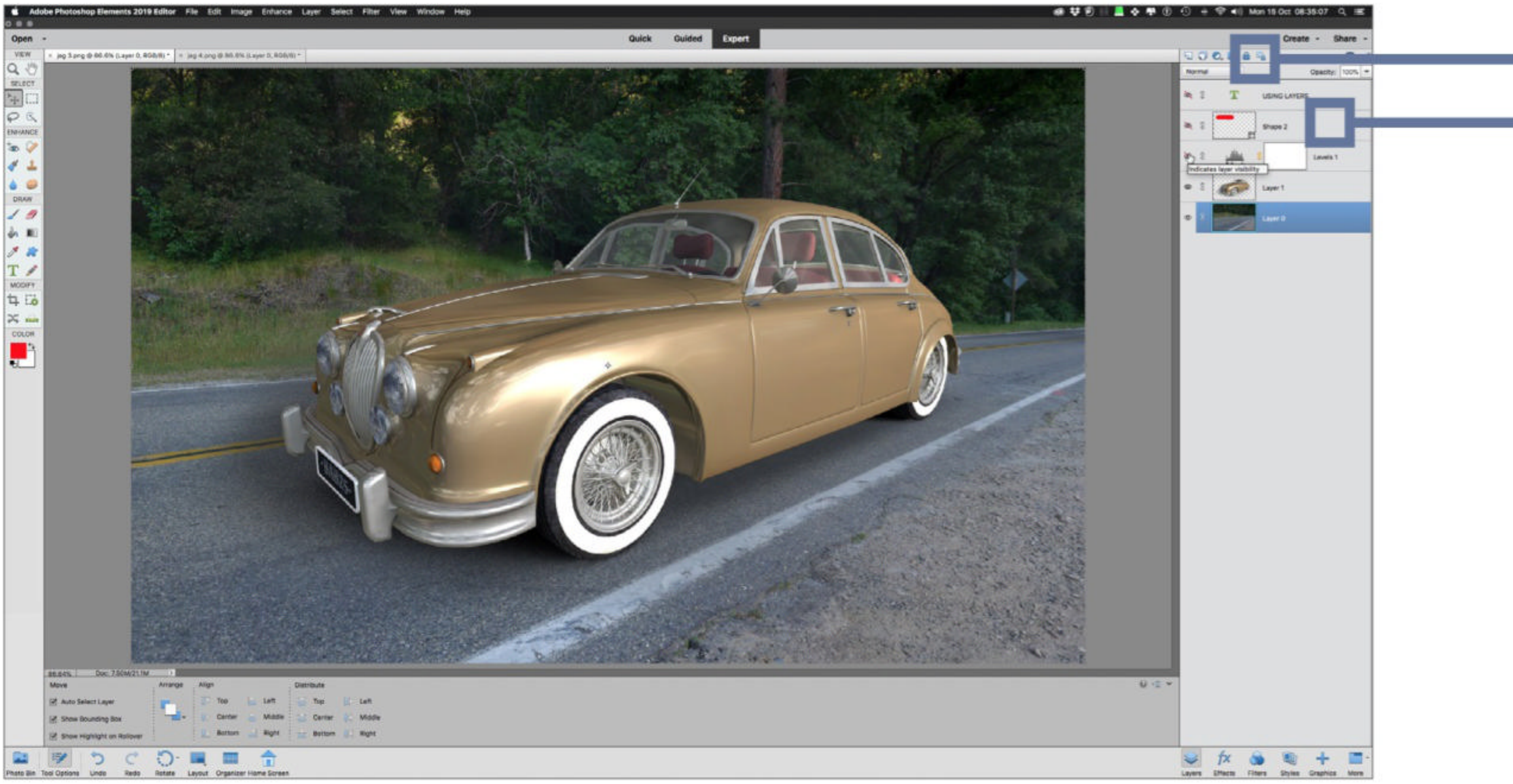
The advantage of using layers is clear. It means you can change an element on one layer only and not have an impact on the rest of the image. It also means that you can take an image and duplicate it on another layer and perform any edits you want on that one in the knowledge that the base image will remain untouched in case it doesn't turn out quite as you had hoped. Within Elements, there are four main types of layer. There is the basic pixel layer which contains the main photo elements of the project. There are text layers where you can type text and change the size and colour. Then there are fill/adjustment layers that are designed to affect the layer below it such as changing the saturation or brightness of the layer below, or just adding a colour to that layer. Finally there are vector layers that contain scalable graphical elements such as shapes and work paths. Each layer type can also have a mask added to it so only part of that layer can be seen.

1 Create New Layer

You can click the Create New Layer button at the top of the layer panel, use the key broad shortcut or go to the file menu and choose Layer > New > Layer to add a new layer to the stack. You will be prompted to name the new layer. You can rename it at any time.

2 Create New Group

Sometimes it may be necessary to take a number of layers and group them to make things more manageable, as the number of layers increases in your document. You can highlight each layer


Adobe Photoshop Elements 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Open
Quick
Guided
Expert
Create
Share
Normal
Opacity: 100%
USING LAYERS
Shape 2
Levels 1
Indicates layer visibility
Layer 1
Layer 0
Move
Arrange
Align
Distribute
Auto Select Layer
Show Bounding Box
Show Highlight on Rollover
Top
Center
Bottom
Left
Middle
Right
Photo Bin
Tool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen
Layers
Effects
Filters
Styles
Graphics
More

you want and then press the Create New Group button to group them. Alternatively, you can go to the file menu and select Layer > New > Group

3 Fill or Adjustment Layer

Fills and Adjustments allows you to add colours, gradients and patterns to a layer. They also allow you to add adjustments such as Brightness and Contrast, Hue and Saturation and Levels. Adjustment layers affect the layers directly beneath them in the stack or they can be clipped to the one layer directly below them only.

4 Add Layer Mask

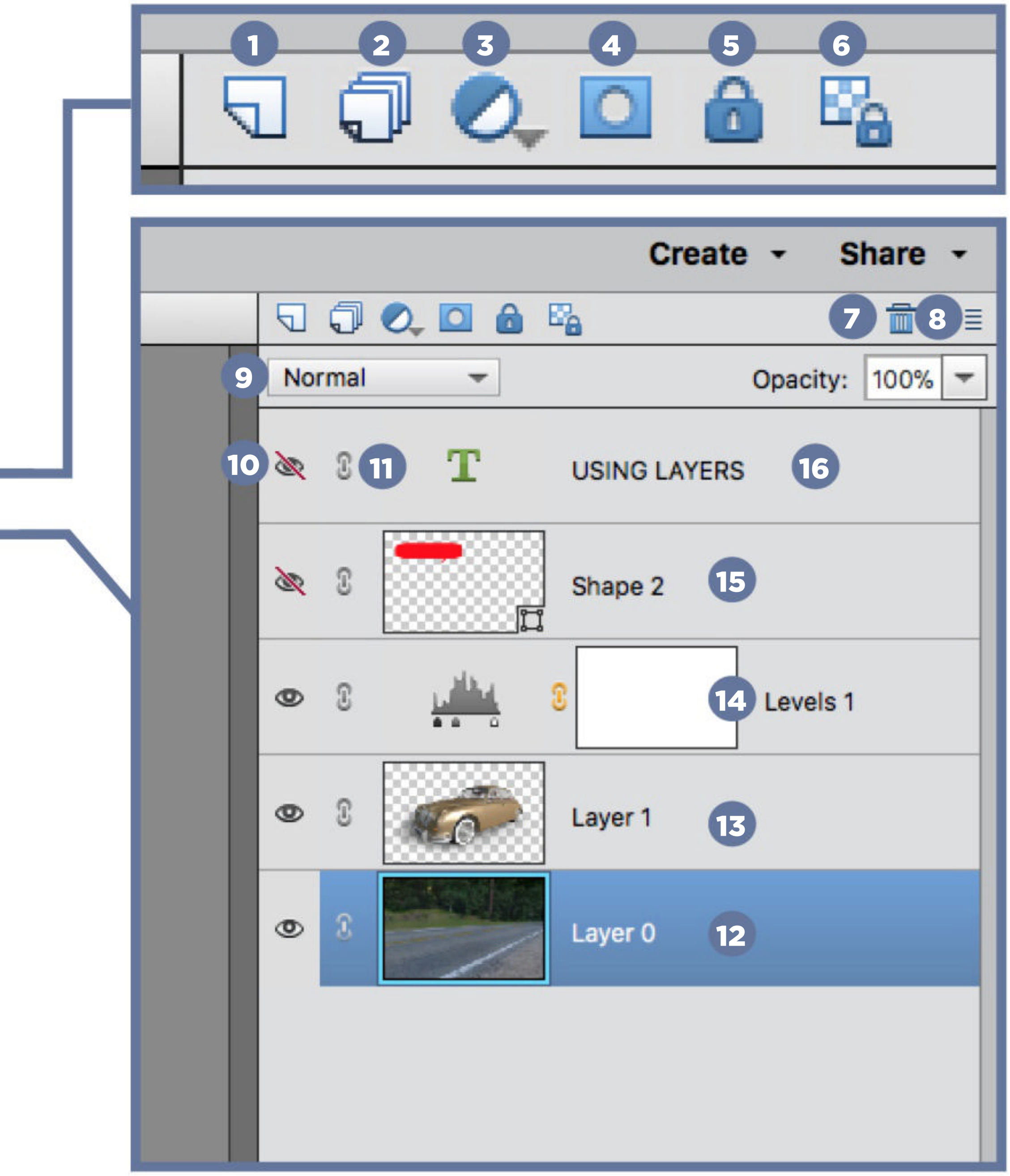
Each layer you use in a document can have a layer mask added to it. The mask is designed to let you hide or reveal specific parts of that layer only. Areas of the mask in white let the layer remain visible, while any areas of the mask in black hide that part of the layer. The rule of thumb is: white reveals pixels and black conceals them.

5 Lock all Pixels

Clicking this button locks the layer completely and no further edits can be made to it. You will also be unable to reposition the image on a locked layer.

6 Lock Transparent Pixels

If you click this button, any area of a layer that has no image pixels in it is considered transparent. An area that is transparent is then locked and no edits can be made so it remains transparent.



7 Delete Layer

The trashcan shaped button lets you delete any selected layers if you wish to remove them from the layer stack.

8 Panel Options

There are a number of menu options available here such as Rename Layer, Duplicate Layer, Delete Layer, Link Layers, Merge Visible and Merge Down.

9 Blend Modes

Blend Modes determine how the image colours on the layer interact with the layer below it. It can be changed for every layer individually or as part of a group for certain visual effects.

10 Visibility

The small eye icon on the left of each layer lets you turn that layer off so it is not visible. Any effects associated with that layer are also rendered invisible until the eye icon is clicked once more.

11 Link/Unlink Layers

This lets you link a number of layers so that any transformations and move commands you make are all applied to the linked layers at the same time.

12 Background

The Background layer is the default bottom layer. Whether it is an image you have opened or a new document, the Background layer is always partially locked until you choose to unlock it.

13 Standard Layer

A typical layer with pixel information displayed on it.

14 Adjustment Layer

An adjustment layer is designed to affect the layer below it. In this example, we have a Levels adjustment that alters the brightness and contrast of all the layers stacked below it.

15 Vector Layer

A vector layer contains scalable data such as shapes in the case of our example. A small icon in the lower right corner of the thumbnail indicates it is a scalable graphic.

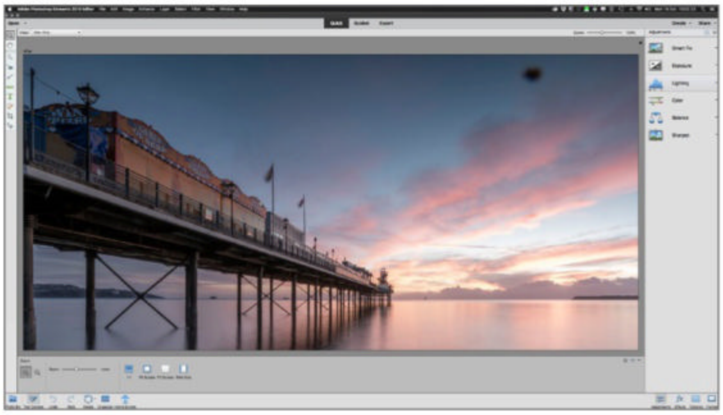
16 Text Layer

The thumbnail of a Text layer displays a T to indicate the layer contains scalable text. The layer name also reflects whatever text is on that layer.

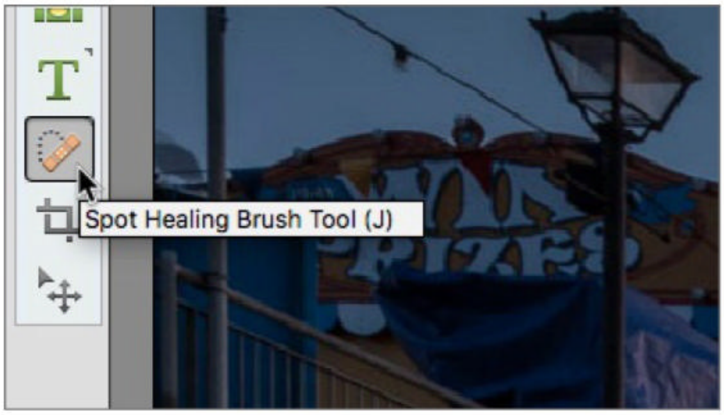
Methods for Adjusting an Image

When it comes to methods for adjusting your images in Elements, you are spoilt for choice. There are a number of methods to get an image looking great. We'll show you how each one works, with some examples, to help you choose which method suits you best.

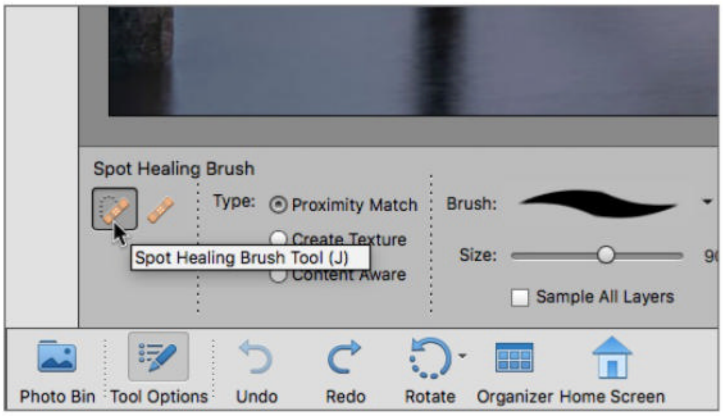
Quick Mode



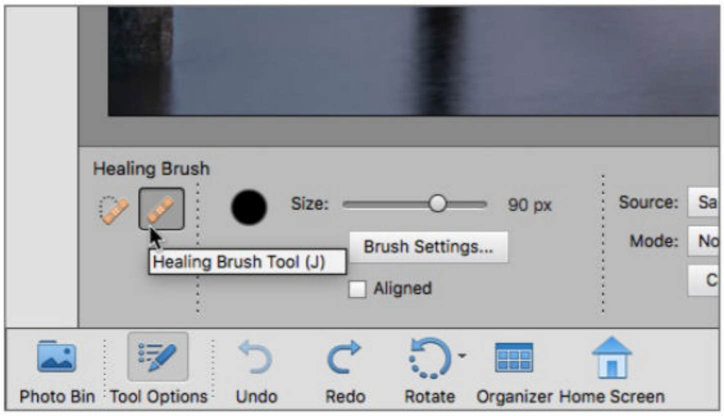
1 We start in the Quick mode workspace with a sunrise image of a pier that is in need of some work to make it look its best. The first thing to do is remove that large black spot in the top right corner: probably a bit of mud stuck to the lens, currently spoiling the shot.


Spot Healing Brush Tool (J)

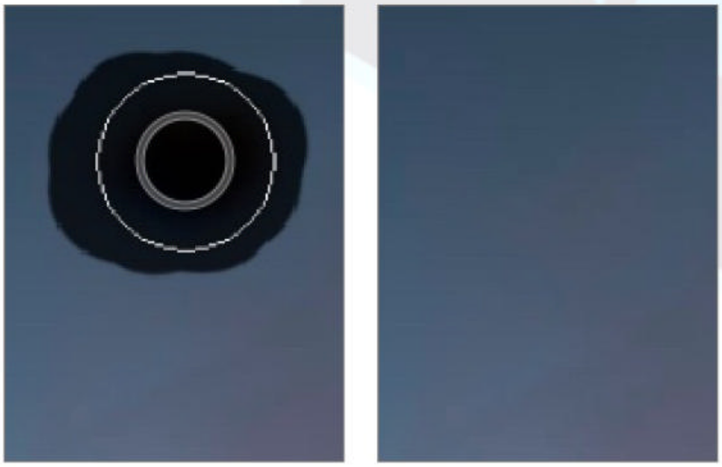
2 To remove such a blemish, you can go to the toolbar and choose the Spot Healing Brush Tool (J). When you choose this tool, the Tool Option panel displays Spot Healing Brush options. You can choose Spot Healing Brush or Healing Brush to remove the spot.


Spot Healing Brush
Type:
● Proximity Match
○ Create Texture
○ Content Aware
Spot Healing Brush Tool (J)
Brush:
Size:
☐ Sample All Layers
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen

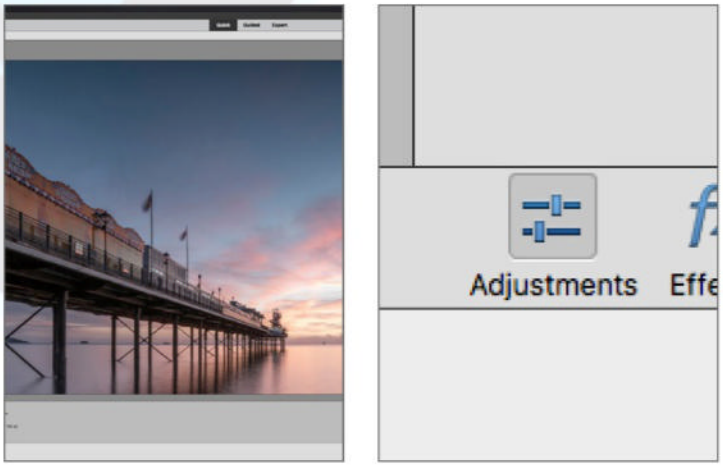
3 The main difference between the two brushes is that the Spot Healing Brush lets you paint directly over the blemish and then works out what to fill it with by analysing the area around it. Proximity Match and Content Aware are the best options here for this kind of blemish.


Healing Brush
Size:
90 px
Brush Settings...
Healing Brush Tool (J)
☐ Aligned
Source:
Mode:
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer
Home Screen

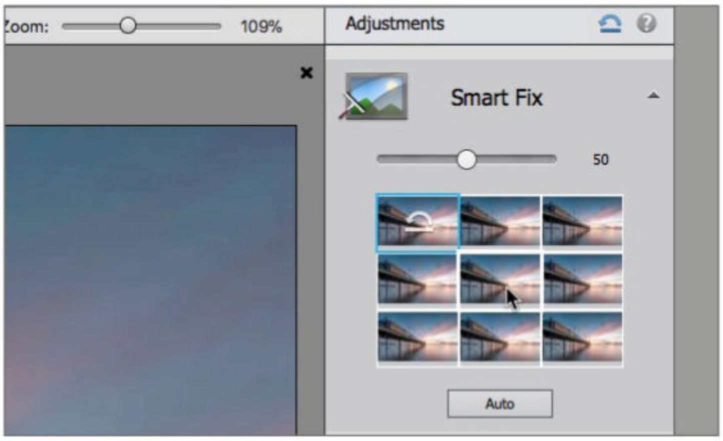
4 The Healing Brush Tool asks you to select an area to be the clone source by clicking on a clean part of the image next to the blemish. This chosen area will then be cloned over the blemish when you paint over it. The cloned source will be blended in to be as seamless as possible.



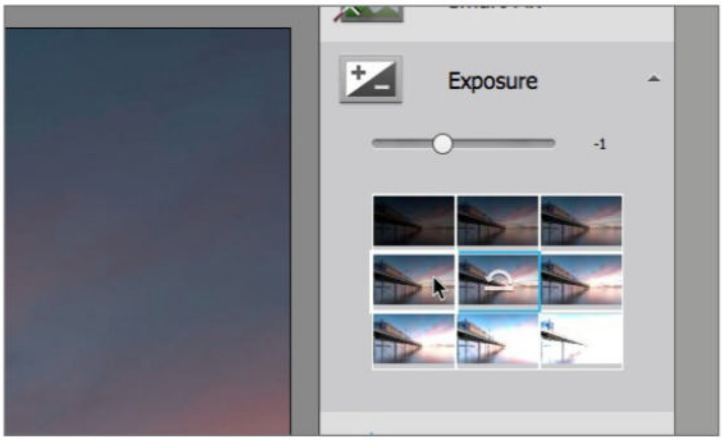
5 You can alter the brush size by using the Size slider in the Tool Options panel or by pressing the left and right bracket keys. Pressing [will reduce the size of the brush and pressing] will increase the brush size. This lets you clone with greater accuracy and detail if you need it.



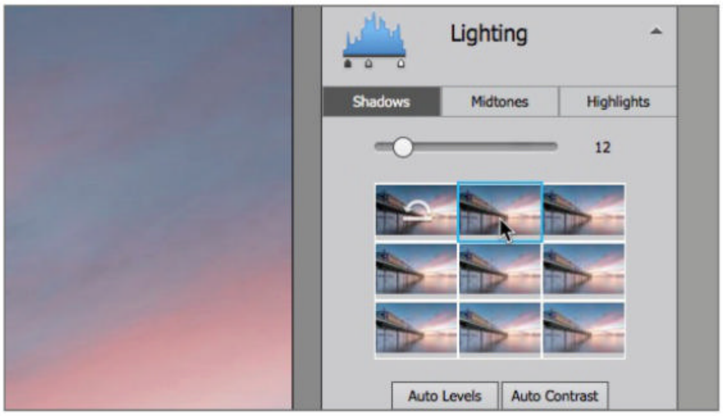
6 Now that the blemish is gone, we can look at making the image more vibrant and appealing. Layers are not available in Quick mode, so it comes down to choosing the right method for the best overall effect. The easiest way to see the effect you can have on the image is to choose Adjustments from the taskbar.



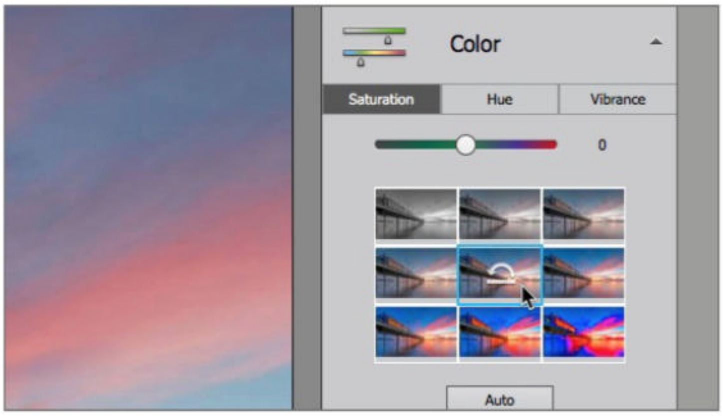
7 This calls up the Adjustments panel. You can choose Smart Fix and select from a number of options that make subtle changes to the image and recover detail in the highlights and shadows. Hover over each one to see a preview of the effect applied to your photo. Click the one you want to apply.



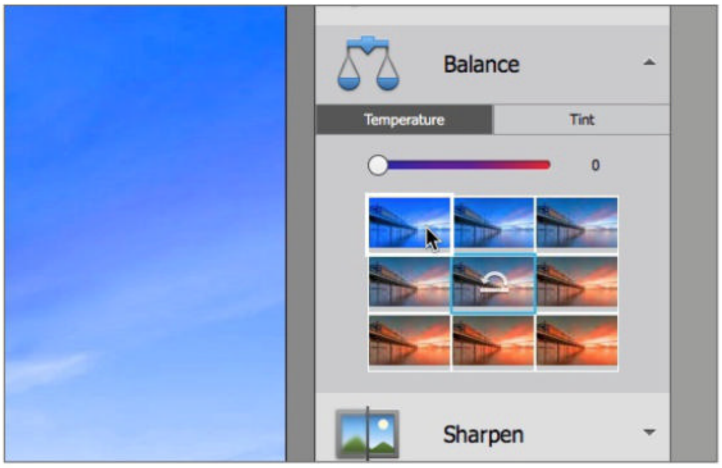
8 Next, you can go to the Exposure adjustment and choose to make the image brighter or darker. Again you can hover over a number of options and see a preview of the effect or use the slider to make more subtle adjustments to the brightness of the image.



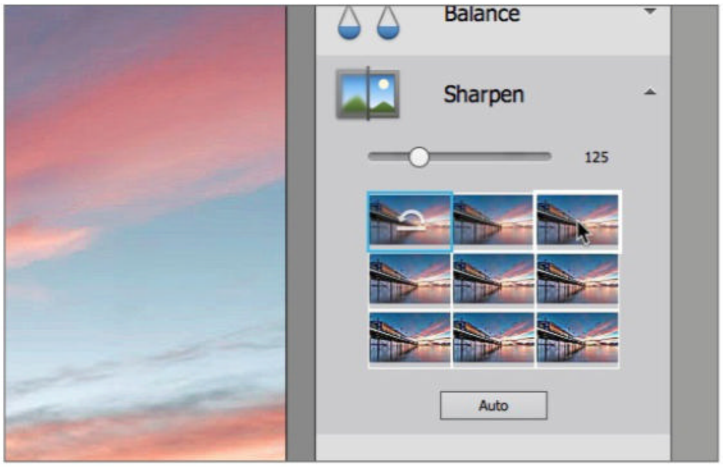
9 The Lighting panel is the key to really controlling the brightness of your Highlights, Midtones and Shadows, each of which has its own tab for you to access. Choose from the options provided or use the sliders for more subtle control of each of the tonal options.



10 The vividness of your image can be controlled in the Colour panel. Increase the Saturation globally or use Vibrance to increase the most subdued colours first. Hue lets you shift the entire colour palette for a surreal colour effect if you require it.

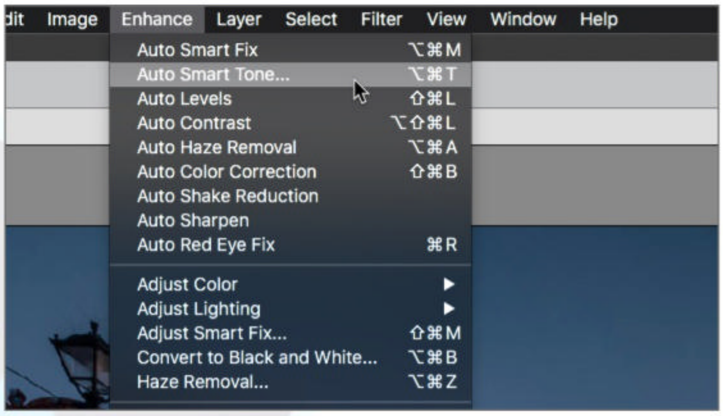

Balance
Temperature
Tint
0
Sharpen

11 Balance lets you shift the colour temperature from cold to warm and Tint allows you to add either an increasingly green colour cast or a magenta cast to help offset any colour inconsistency in your original image.

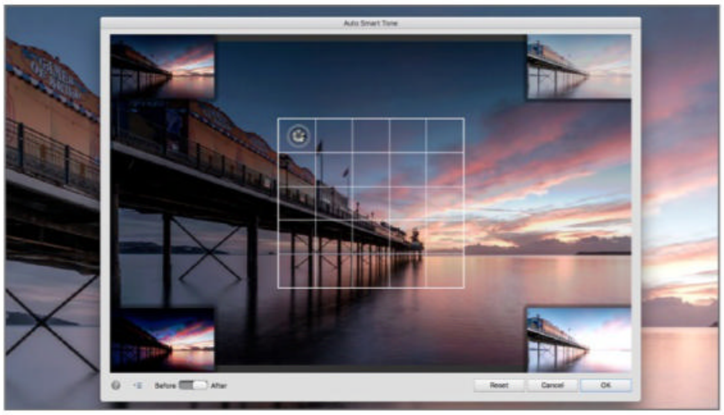

Balance
Sharpen
125
Auto

12 Finally, you can go to the Sharpen panel and apply levels of sharpness to your image; but beware of overdoing it and creating artefacts and halos as the contrast increases and bright unwanted highlights appear around areas of high contrast in your photo. If you are happy, you can save the result.

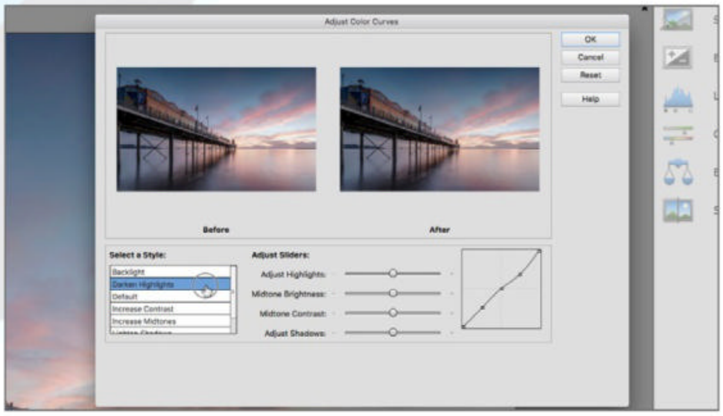
Quick Mode Auto Modes


dit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Auto Smart Fix ⌥⌘M
Auto Smart Tone... ⌥⌘T
Auto Levels ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Haze Removal ⌥⌘A
Auto Color Correction ⇧⌘B
Auto Shake Reduction
Auto Sharpen
Auto Red Eye Fix ⌘R
Adjust Color ▶
Adjust Lighting ▶
Adjust Smart Fix... ⇧⌘M
Convert to Black and White... ⌥⌘B
Haze Removal... ⌥⌘Z

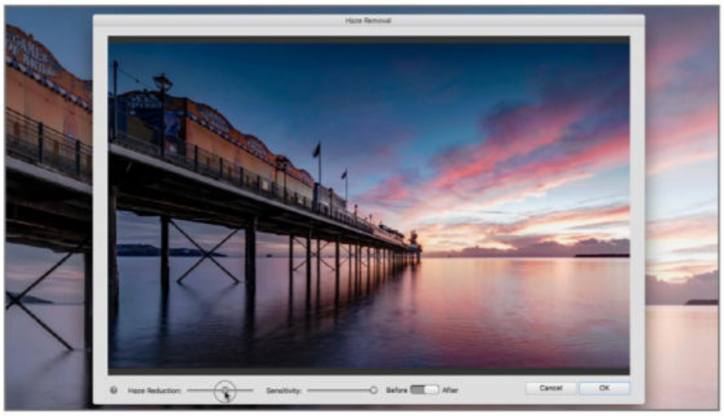
13 Under the Enhance menu are a number of Auto features to improve your image. These are quite broad in their effect and do lack a certain finesse, so you have no real control over the outcome. If you want some more input in the effect there are a couple with a bit more control worth looking at.


Auto Smart Tone
Before
After
Reset
Cancel
OK

14 If you go to Enhance > Auto Smart Tone (Shift + Cmd + T) an interactive panel appears, where you can drag a cursor around a grid. Each corner of the grid shows a possible outcome that can be achieved by moving the cursor further in that direction. Move it around until you get the result you want.

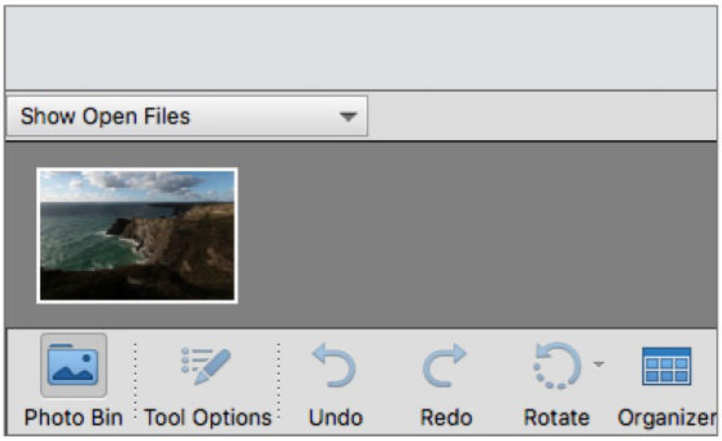

Adjust Color Curves
OK
Cancel
Reset
Help
Before
After
Select a Style:
Backlight
Darken Highlights
Default
Increase Contrast
Increase Midtones
Adjust Sliders:
Adjust Highlights:
Midtone Brightness:
Midtone Contrast:
Adjust Shadows:

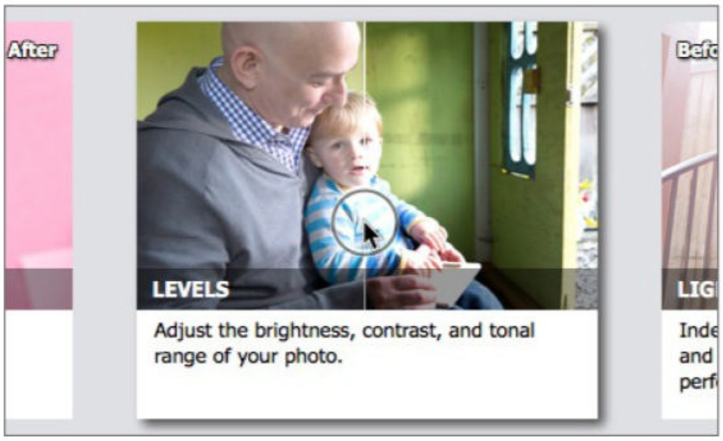
15 If you go to Enhance > Adjust Colour > Adjust Colour Curves, you can adjust the Highlights, Midtones and Shadows of your image. There are a number of preset styles you can choose from to enhance the colour in your image as well as the option to manually adjust the tone sliders.


Haze Removal
Haze Reduction:
Sensitivity:
Before
After
Cancel
OK

16 Another option, but one that needs a light touch, is the Haze Removal tool. Go to Enhance > Haze Removal (Shift + Cmd + Z). This can be quite a strong effect but there are sliders to adjust the strength of the Haze reduction applied and also the sensitivity of the haze detection.

Guided Mode


Show Open Files
Photo Bin
Tool Options
Undo
Redo
Rotate
Organizer

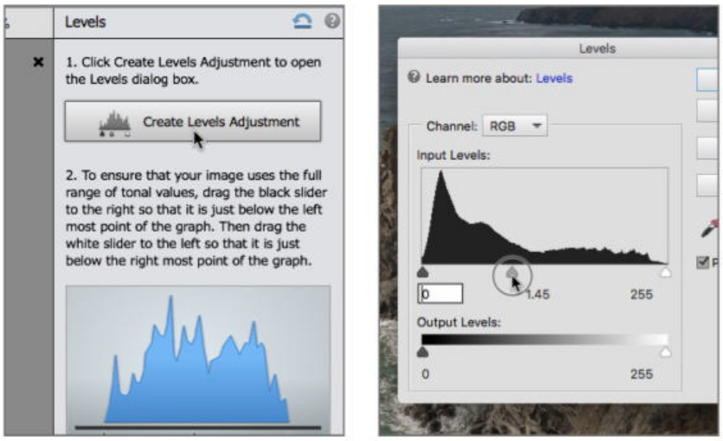

After
Befo
LEVELS
LIG

Adjust the brightness, contrast, and tonal range of your photo.

Inde
and
perf

1 Guided Mode is an alternative if you are happy to have less advanced adjustment options available but with more step-by-step guidance to help you on your way to creating the final image. Make sure you have an image open in the Photo Bin ready to work on.

2 The great thing with Guided edits is that you don't have to apply just one edit. We are going to apply several to get the end result we are after. Start with Levels to get the overall brightness of the image dialled in first. Levels can be found in the Basic category.


Levels

1. Click Create Levels Adjustment to open the Levels dialog box.

Create Levels Adjustment

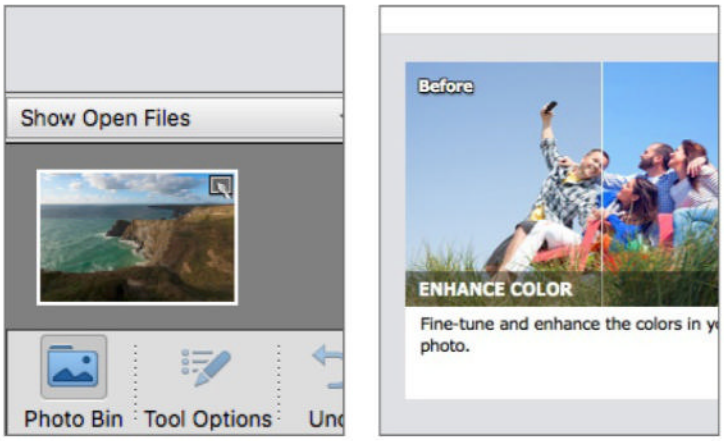
2. To ensure that your image uses the full range of tonal values, drag the black slider to the right so that it is just below the left most point of the graph. Then drag the white slider to the left so that it is just below the right most point of the graph.

Levels
Learn more about: Levels

Channel: RGB

Input Levels: 0 1.45 255

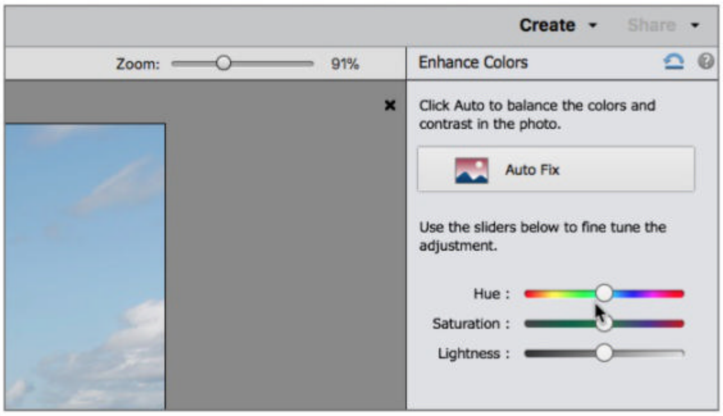
Output Levels: 0 255


Show Open Files
Photo Bin
Tool Options
Und
Before
ENHANCE COLOR

Fine-tune and enhance the colors in y photo.

3 You will be asked to create a Levels adjustment and a dialog panel will appear. Click OK. Since the image has a lot of underexposed dark areas in the foreground, sliding the Midtone slider to the left will brighten the photo in those darker areas. You can then click Next and then Done for this part.

4 Now, if you look in the Photo Bin, back at the main Guided Home screen, the photo will have a small icon in its top right corner that indicates it has edits applied. Then, you can go to the Colour category and choose Enhance Colours to add more vividness to the photo.

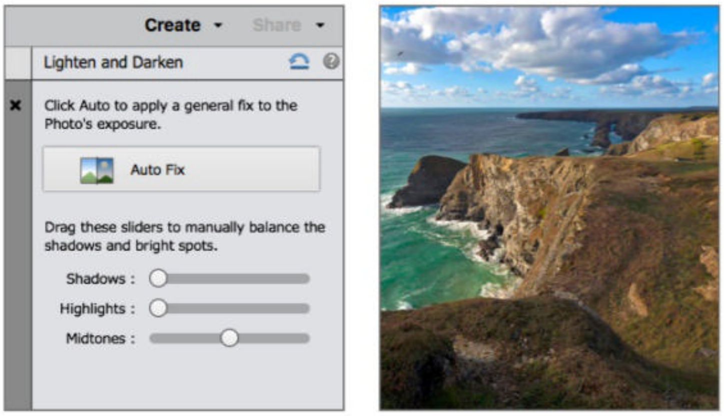

Create
Share
Zoom:
91%
Enhance Colors

Click Auto to balance the colors and contrast in the photo.

Auto Fix

Use the sliders below to fine tune the adjustment.

Hue :
Saturation :
Lightness :


Create
Share
Lighten and Darken

Click Auto to apply a general fix to the Photo's exposure.

Auto Fix

Drag these sliders to manually balance the shadows and bright spots.

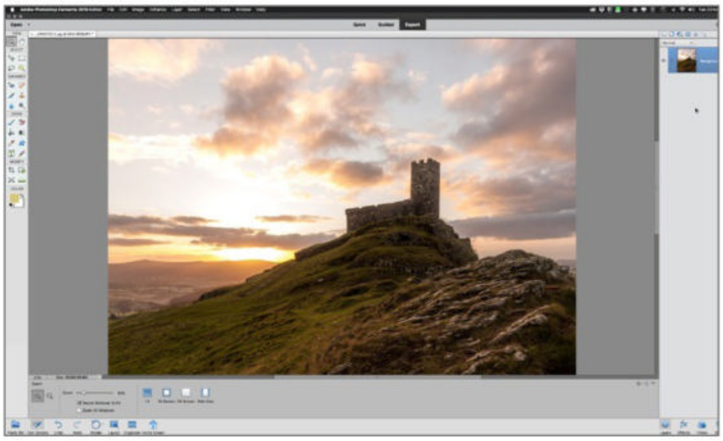
Shadows :
Highlights :
Midtones :

5 You can use the three sliders of Hue, Saturation and Lightness to make the image much more saturated and bring out the colours in the sea, sky and foreground. A boost of Saturation to 45 and Lightness to -2 is enough to bring more life into the photo. You can lick Next and Done once more.

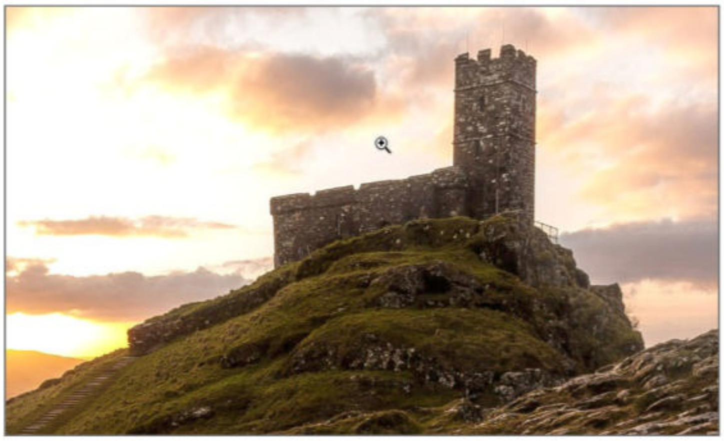
6 Finally, back in the Basics category, click Lighten and Darken and use the three Shadows, Highlights and Midtones sliders to make final tweaks to the image. The Highlights have been reduced to bring more detail back into the brightest areas. At this point you can click Next and then save your image.

Using the Photo Editor Expert Mode

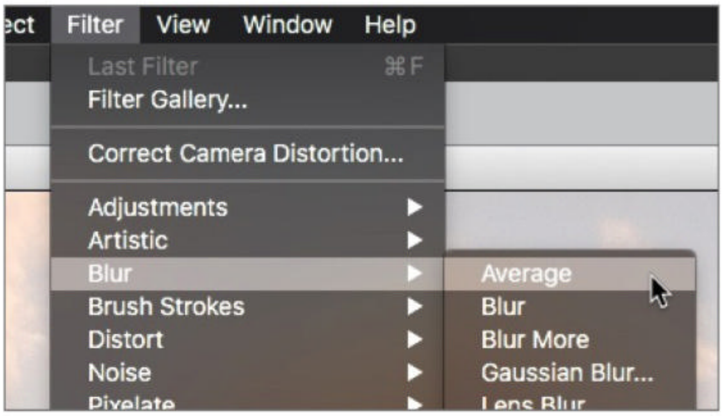
Don't be put off by the title of Expert. In this case, you get more tools to play with and you can actually be more involved in the editing process. You can switch out to another mode, but to truly unlock the power of the program, you will want to try out some image editing in this mode.



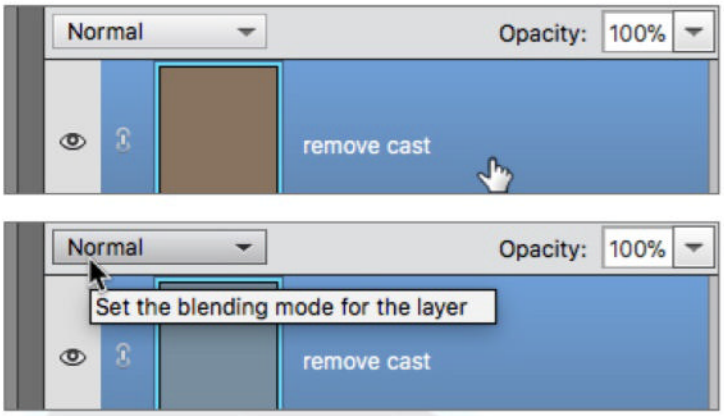
1 We have opened another image that needs some fixing. It is a sunrise on the moors that is a little underexposed and needs some work to bring out the foreground, while keeping the sky relatively untouched, since that is quite well exposed. This is where the use of layers and masks will help us out.



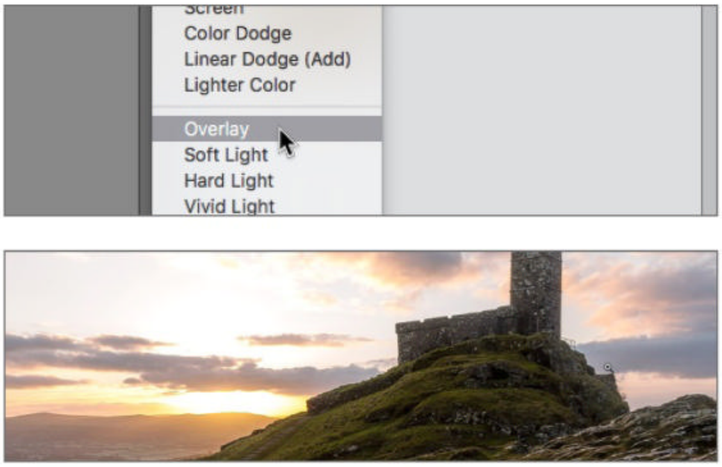
2 First, the colour balance needs to be adjusted. The image is a little too magenta and warm, particularly if you look at the colour of the grass. This can be altered by using a really simple trick that can be really effective and requires the use of layers to do it.


ect
Filter
View
Window
Help
Last Filter ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Average
Blur
Blur More
Gaussian Blur...
Lens Blur

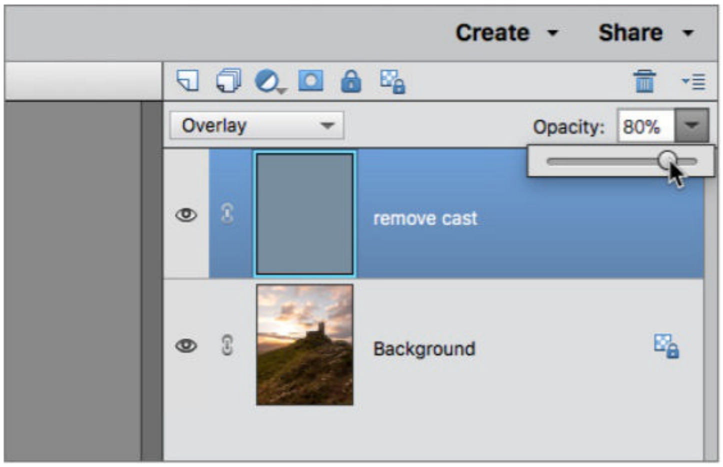
3 Press Cmd + J to copy the Background layer. Name the new layer 'remove cast'. Then go to Filter > Blur > Average. This will blur the duplicate of the scene and average out the colours it contains into one colour. In this case, it turns a muddy brown colour.


Normal
Opacity: 100%
remove cast
Normal
Opacity: 100%
Set the blending mode for the layer
remove cast

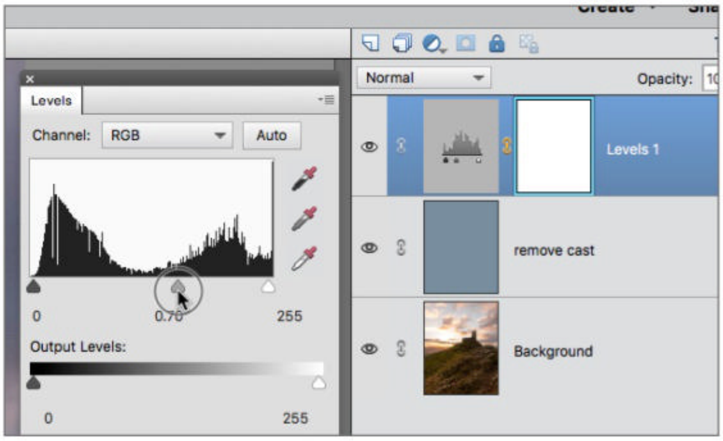
4 Make sure this layer is active then go to Filter > Adjustments > Invert (Cmd + I) to invert the muddy brown colour to a pale green hue instead. This colour, derived from the colour average of the original scene can be used to create a colour correction filter.


Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light

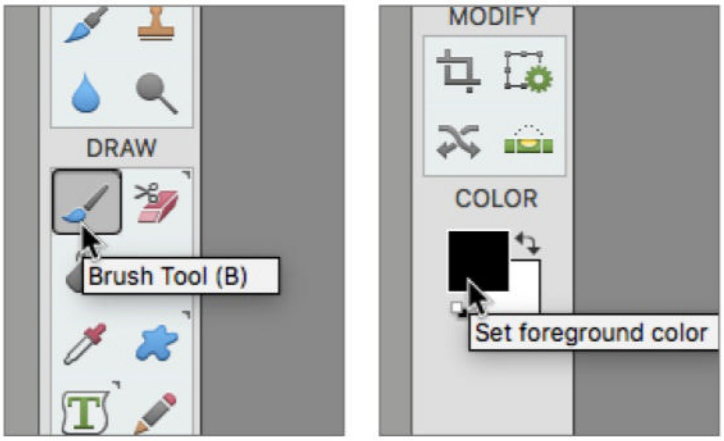
5 Go to the Blend Mode button and from the dropdown menu that appears, choose Overlay as the blend mode for the 'remove cast' layer. This will blend the colour of that layer into the photo of the moors below it. You should see that the snow now looks a lot cleaner and whiter than it did.


Create
Share
Overlay
Opacity: 80%
remove cast
Background

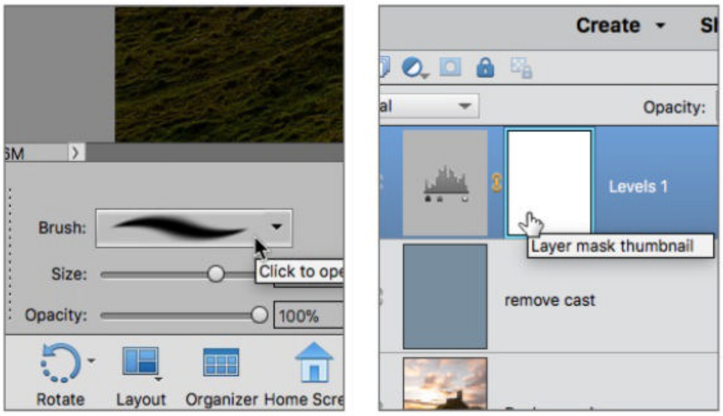
6 Altering colour can be quite subjective and if you feel that the correction is too much, you can always go to the Opacity slider and adjust to about 80% to lessen its effect slightly if you wish. Now you can continue editing the image.


Levels
Channel: RGB
Auto
0
0.70
255
Output Levels:
0
255
Normal
Opacity:
Levels 1
remove cast
Background

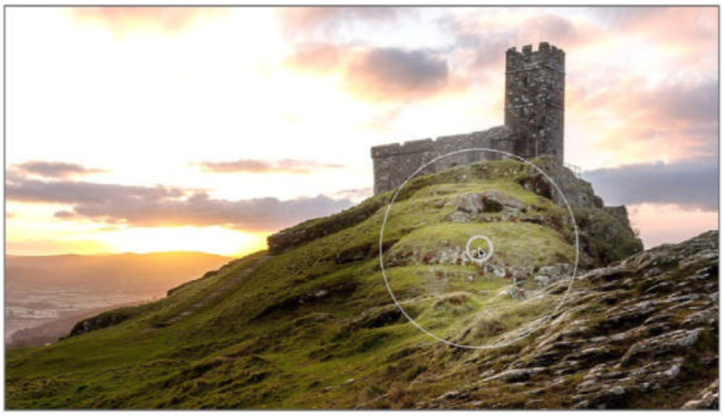
7 Now to make the image punchier, click the Create New Fill or Adjustment Layer button and choose Levels. Make sure 'Levels 1' is at the top of the layer stack. Adjust the Midtone slider so the sky is a bit darker. This will obviously make the entire image too dark but you can fix that next.


DRAW
Brush Tool (B)
MODIFY
COLOR
Set foreground color

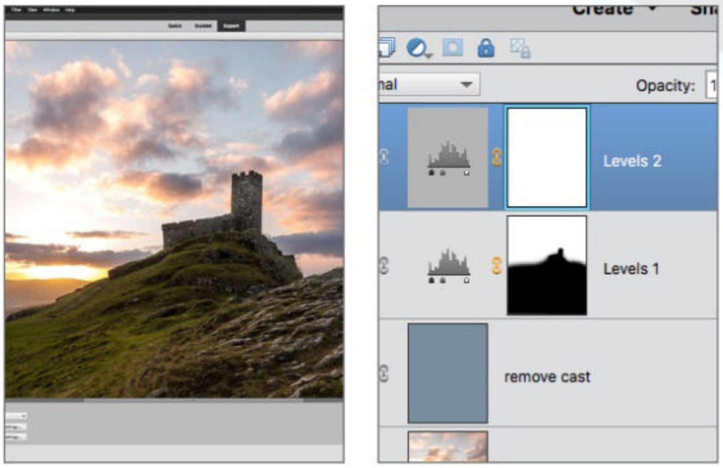
8 Choose the Brush Tool (B) from the toolbar, then set the foreground colour to black. You can press D to default the colours so black is the foreground colour and white the background colour. Pressing X will swap those foreground and background colours over if you require.


Brush:
Click to ope
Size:
Opacity: 100%
Rotate
Layout
Organizer
Home Scre
Create
Opacity:
Levels 1
Layer mask thumbnail
remove cast

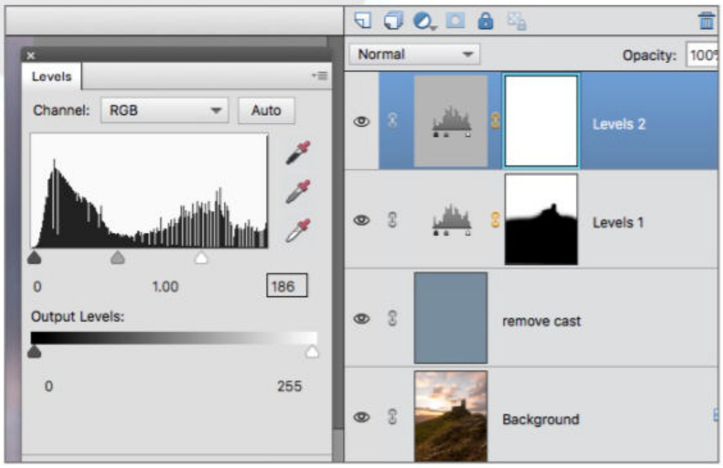
9 When you choose the Brush Tool, the Tool Options panel will display parameters for the brushes. We need a large soft brush which can be chosen from the Brush Presets menu. Click on the Soft Round 200 pixels brush to make it active. Make sure the Levels 1 layer mask is active by clicking it.



10 You can now use that soft black brush to paint on any areas of the mask where you do not want the adjustment to be visible. In this case, we only wanted the sky to be adjusted so we painted over the rocks and foreground.



11 When you paint over those areas, you are hiding the adjustment so they become their original brightness again. In fact, it would be nice to make the foreground rocks and snow brighter, so let's get another Levels Adjustment and add it to the layer stack. This will be 'Levels 2'.


Channel: RGB

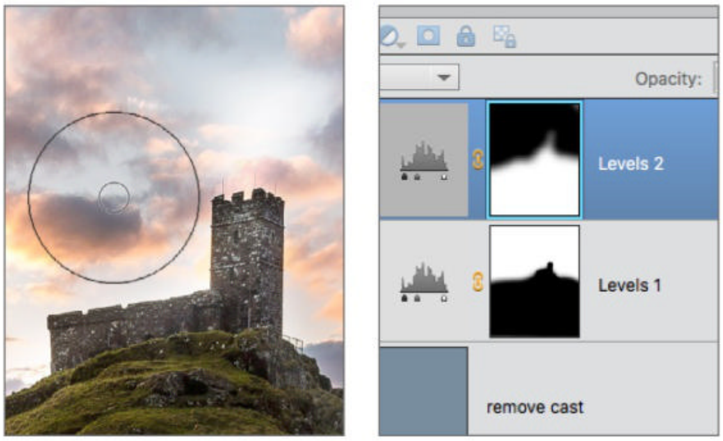
Output Levels:

0 1.00 186

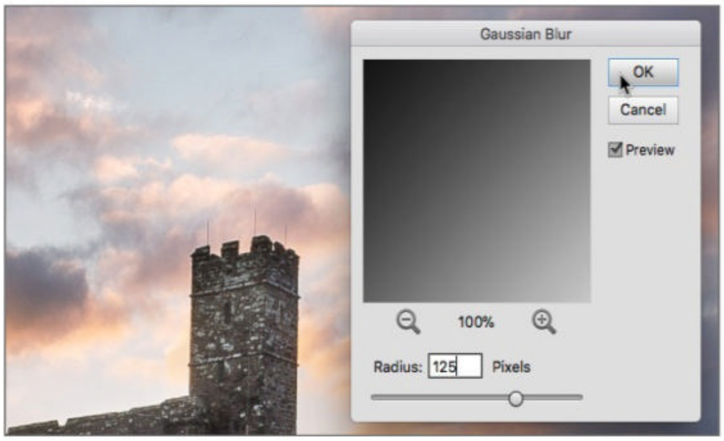
0 255

Normal Opacity: 100%

12 Push the Highlights and Midtones sliders of the 'levels 2' adjustment to the left; as you do this, you will see the entire image become lighter. Concentrate on the foreground rocks and snow and adjust the sliders until they look nice and bright. The sky might be too bright but not to worry.

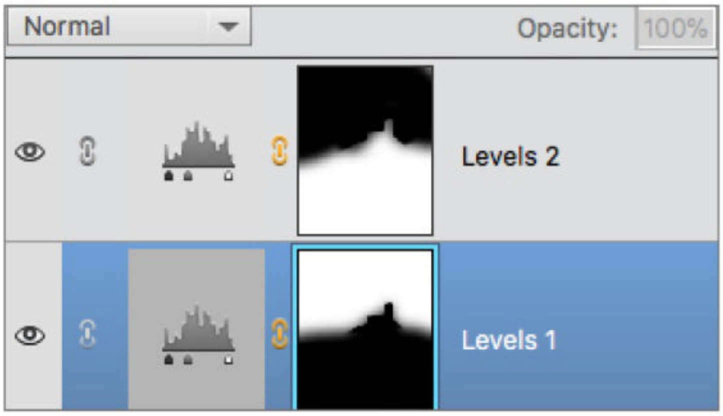


13 Just as you did with the 'Levels 1' layer mask, paint with your soft black brush on the 'Levels 2' layer mask over the sky area and horizon. You are now concealing areas of the 'Levels 2' adjustment so the sky goes back to being darker again.

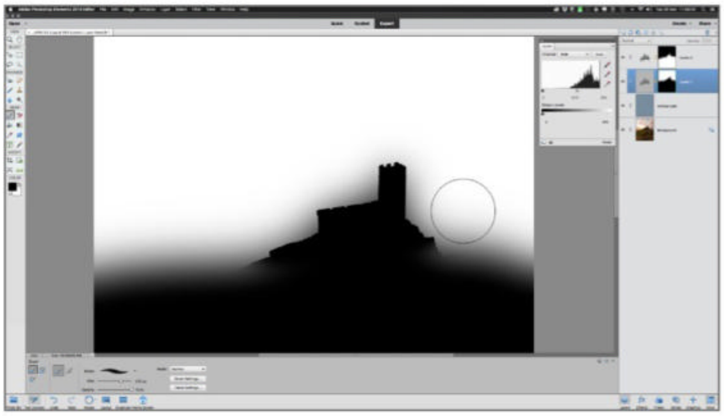

☑ Preview

Radius: 125 Pixels

14 If you want, to blend the masks better, you can keep the 'Levels 2' layer mask active and go to Filter > Blur > Guassian Blur and choose a blur of about 125 pixels to help blend the two adjustments you've made seem more seamless.

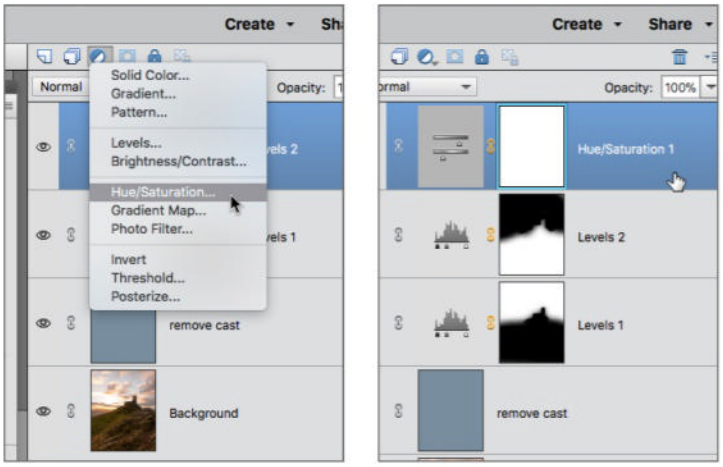

Normal Opacity: 100%

15 There is no reason you can't add the same amount of blur to the 'Levels 1' layer mask as well. The softening of the two masks means there are no obvious joins betraying the fact that various adjustments have been made. Thanks to the use of layers, this has all been non-destructive editing.

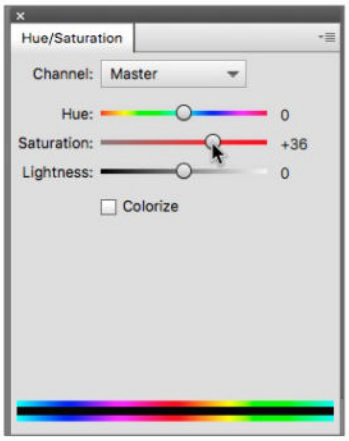


16 Now that you have both the Levels Adjustments in place, you can revisit them at any time and tweak the settings to your heart's content. You can even go back into the layer masks for each and use your brush tools to refine those masks you applied in the first place.

17 The image has now been colour balanced and two sets of adjustments have brought some sparkle to the snow in the foreground and kept the sky dramatic in the background while the rocks now have some nice detail showing in them as well.

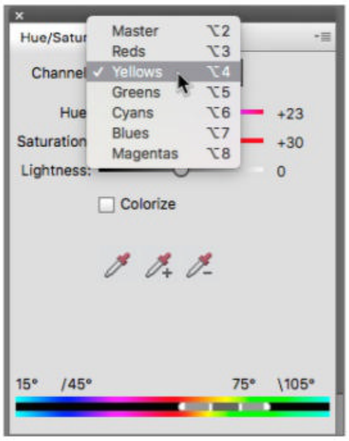

Create
Share
Normal
Opacity: 100%
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Photo Filter...
Invert
Threshold...
Posterize...
Hue/Saturation 1
Levels 2
Levels 1
remove cast
Background

18 Now let's turn up the vividness of the image. Click on the Create New Fill or Adjustment Layer button and choose Hue/Saturation from the list that appears. A 'Hue/Saturation 1' layer will be added to your existing layer stack. Make sure it is the topmost layer.


Hue/Saturation

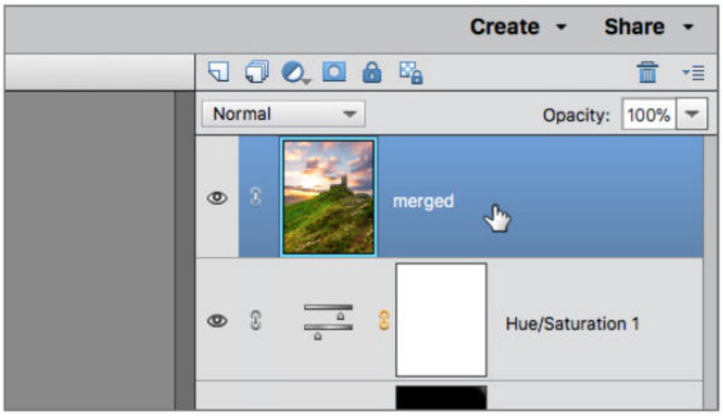
Channel: Master
Hue: 0
Saturation: +36
Lightness: 0
☐ Colorize

19 How much Saturation you add is a matter of personal taste but to capture the glorious colours of that sunrise, it's been pushed to +36. You will notice however that the grass could do with a little push to make it more vibrant.


Hue/Satur
Master ⌥2
Reds ⌥3
✓ Yellows ⌥4
Greens ⌥5
Cyans ⌥6
Blues ⌥7
Magentas ⌥8
15° /45° 75° \105°

Channel: Yellows
Hue: +23
Saturation: +30
Lightness: 0
☐ Colorize

20 Click the Channel button and you will see how you can affect the saturation of the component colours. Select Yellows and dial up the saturation and push the Hue slider to about +23 to really bring out the vibrant green of the grass.


Create
Share
Normal
Opacity: 100%
merged
Hue/Saturation 1

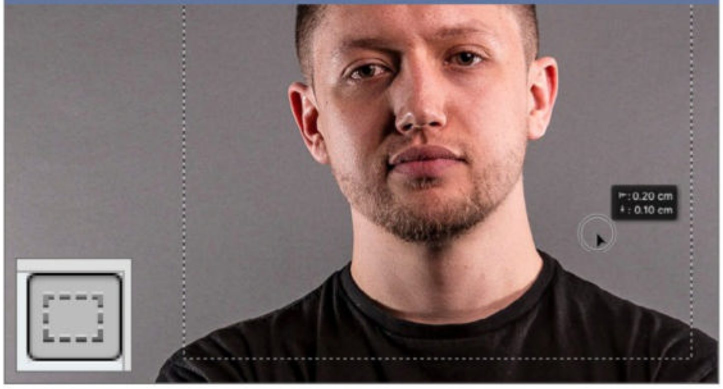
21 At this point, you may want to perform more edits to the image. It is always good housekeeping to create a snapshot of the work done thus far. To do this, press Shift + Alt + Cmd + E. This creates a new layer which is a merged version of all visible layers. Name this layer 'merged'.

22 You can now perform edits directly to the pixel data of the 'merged' layer, safe in the knowledge that if anything goes wrong, you still have all the original work on the layers below which you can use to create another merged version. You can also save your document as a PSD file when complete.

Selection Tools

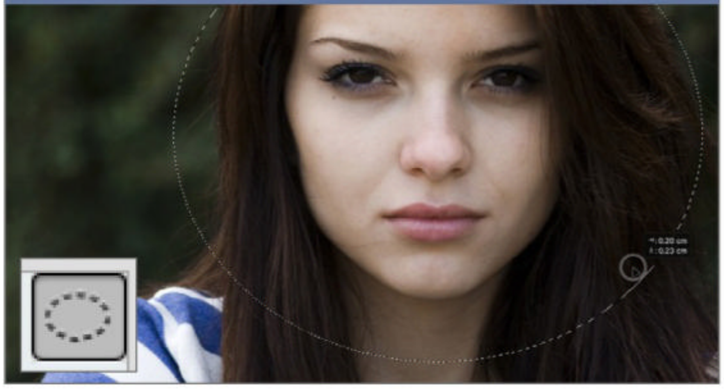
Some aspects of image editing will require you to select certain areas of a photo so you can either place it on another layer or edit it in isolation from the rest of the image. With Elements, you have a number of options for being able to achieve this and we cover them next.

Rectangular Marquee



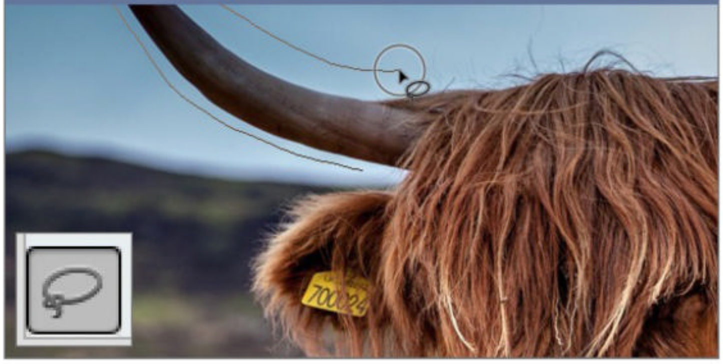
1 This tool lets you make selections of square or rectangular areas of your image. In addition to making the selection, you can add to it, subtract from it and intersect with it. You can make selections of a fixed size, fixed ratio or normal aspects. You can also feather and refine the edge.

Elliptical Marquee



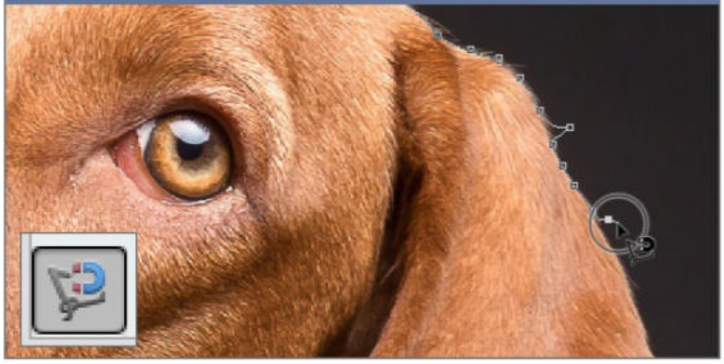
2 The Elliptical Marquee tool behaves in the same way as the Rectangular Marquee tool and has the same tool options available. You can make circular and elliptical selections of any size or proportion. If you hold the Alt key, you can centre your ellipse over the cursor position.

Lasso



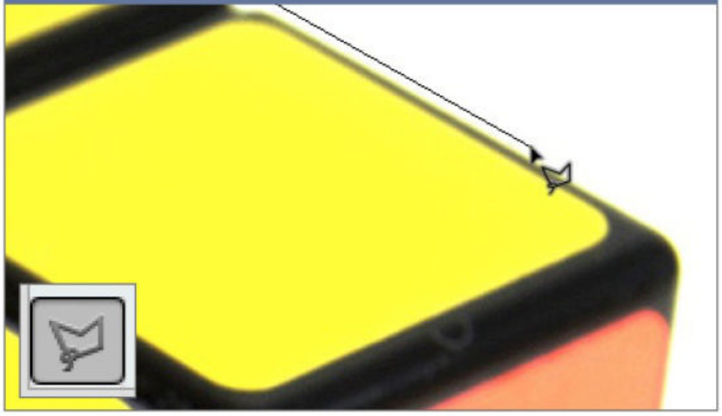
3 The Lasso tool can be used to make area selections from your image or active layer. The shapes you select with the Lasso tool can be completely irregular and hand drawn. When you join the lasso back up to the point where you started, the selection is closed.

Magnetic Lasso



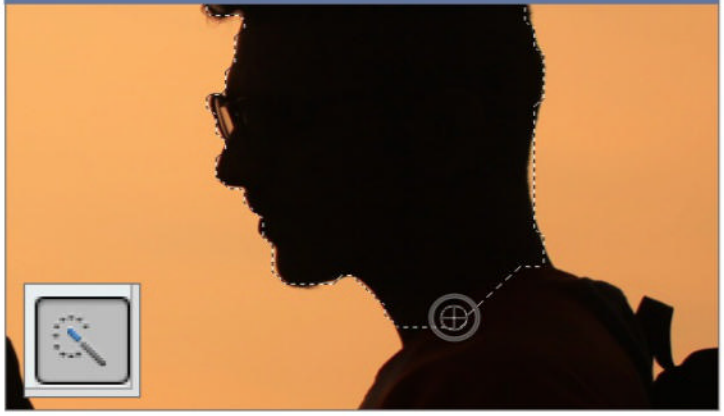
4 This tool uses edge detection to adhere to the edge of the subject you are attempting to select in the image. You can alter its parameters for more accurate detection in order to make it snap to the edge of your subject. Areas of high contrast work best with this tool.

Polygonal Lasso



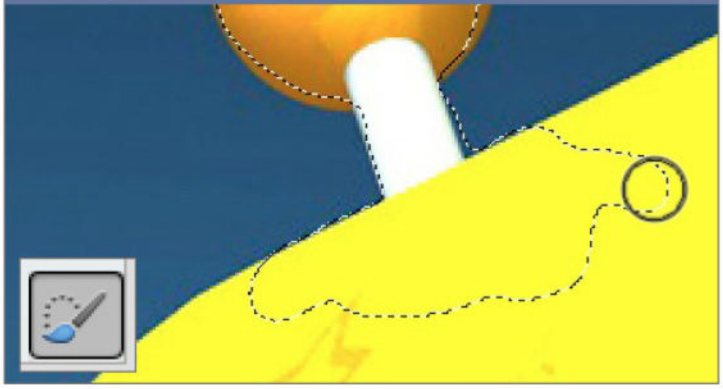
5 The Polygonal Lasso allows you to draw point-to-point straight lines around your subject. This is good for geometric and straight-edged subjects where a perfectly straight line is required. Like the Lasso Tool, when you join back up with your start point, the selection is closed.

Quick Selection



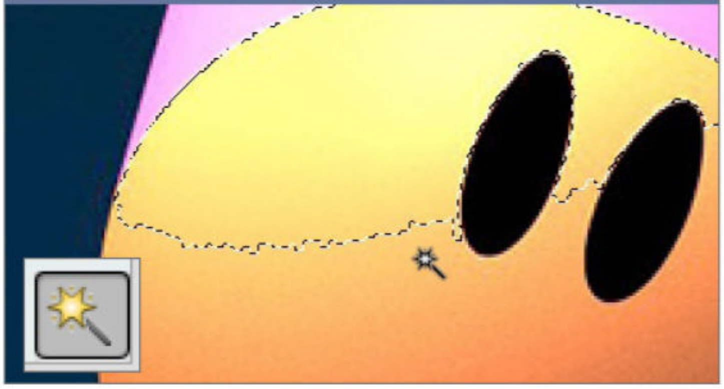
6 The Quick Selection tool lets you paint a selection as if it were a brush. It uses edge detection to attempt to match your selection to the nearest edge in the image. You can alter brush size and settings and it works best on high contrast subjects that are in sharp focus.

Selection Brush



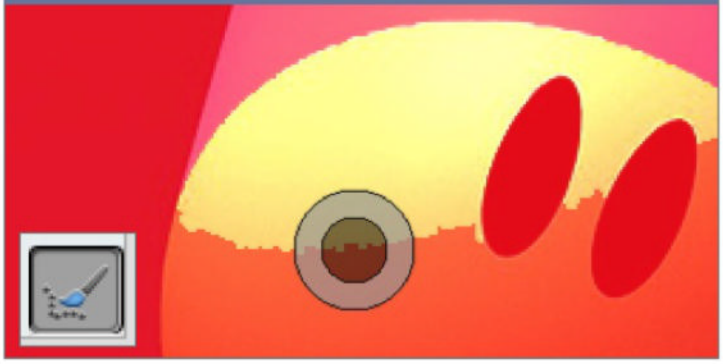
7 The Selection Brush is more of a freeform brush that lets you choose a brush type of certain size and hardness and paint a selection around your chosen subject. You can also choose to make it a mask instead. You can add or subtract from your selections in the usual fashion.

Magic Wand



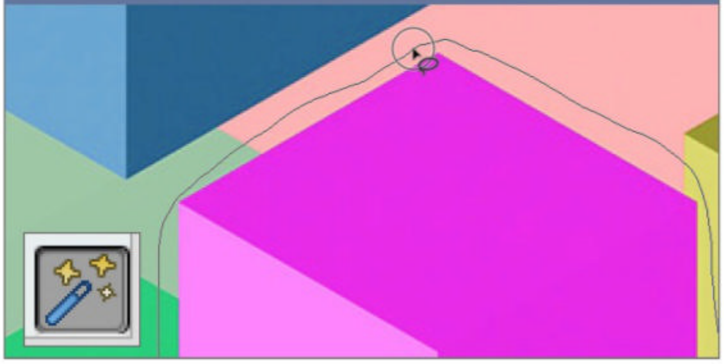
8 This tool is useful for the selection of image areas that are the same colour and brightness. You can adjust its sensitivity, refine its edge and also choose whether it will globally select all areas of a chosen colour or just its nearest neighbours.

Refine Selection Brush



9 The Refine Selection Brush lets you make targeted adjustments to an existing active selection. In additional to adding or subtracting from the selection you can actually push the selection edge and smooth it by applying the refinement brush.

Auto Selection

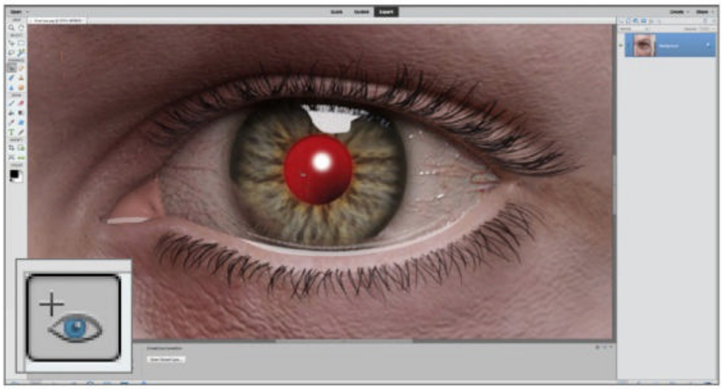


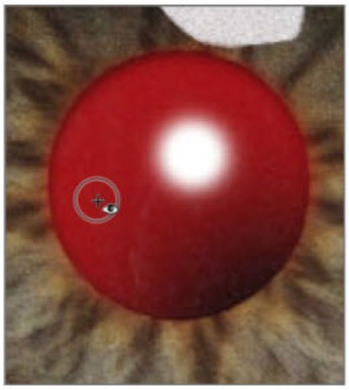
10 This works in a similar way to Quick Selection except that you use Rectangular and Elliptical Marquees and the Lasso and Polygonal shapes to enclose an area for edge detection to work within. It works best with well-defined shapes that have good contrast.

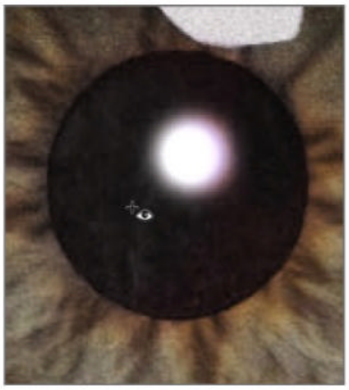
Cloning, Healing and Enhancing

Even with modern digital cameras, a lot of photos may have imperfections in them; for instance with dust contamination. This will be displayed as a black smudge on the final photo. Removing these blemishes is quite easy. The technology can also do much more.

Eye Tool



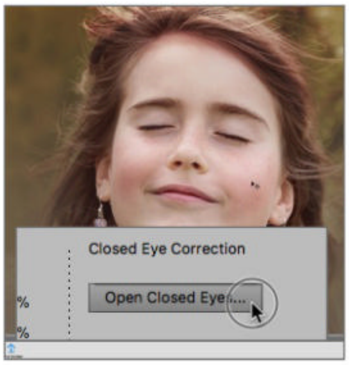


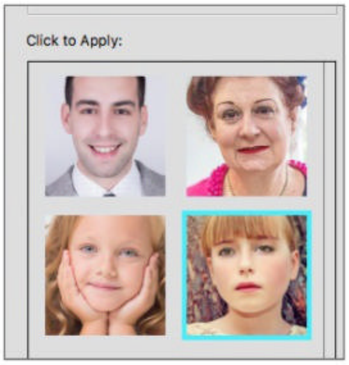


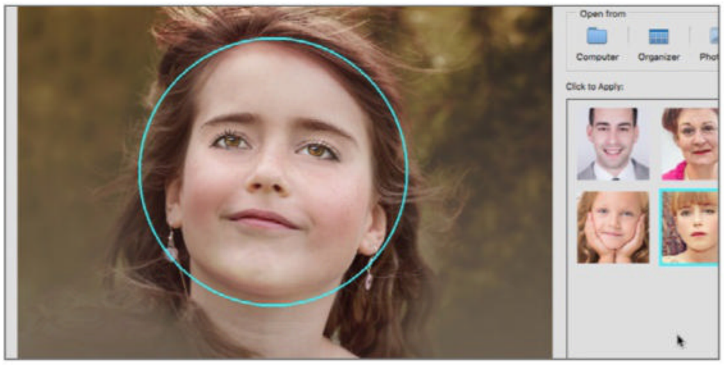
1 Red-eye is caused by light from the flash of a camera reflecting off the blood vessels at the back of the eye when the pupil is wide open. If you happen to find a favourite photo where your subject has red-eye, then it is a simple process to remove it.

2 Click the Eye Tool (Y) and simply click your cursor over the offending redness in the eyes of your subject. The tool will remove the redness and you can alter Pupil Radius and Darken values to make sure the red has been completely removed. It can also be set for Pet Eye as well.

Closed Eye Correction



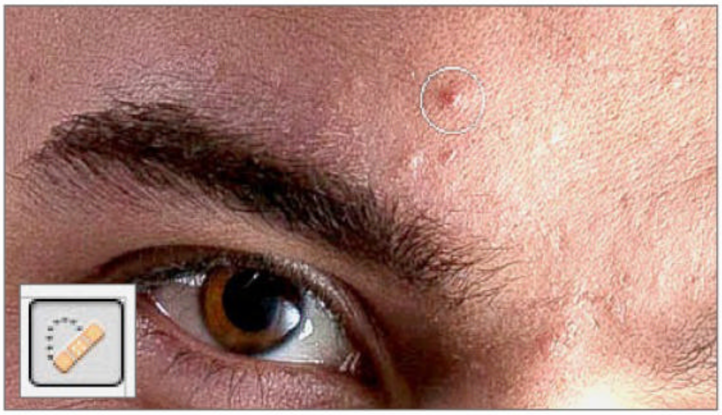




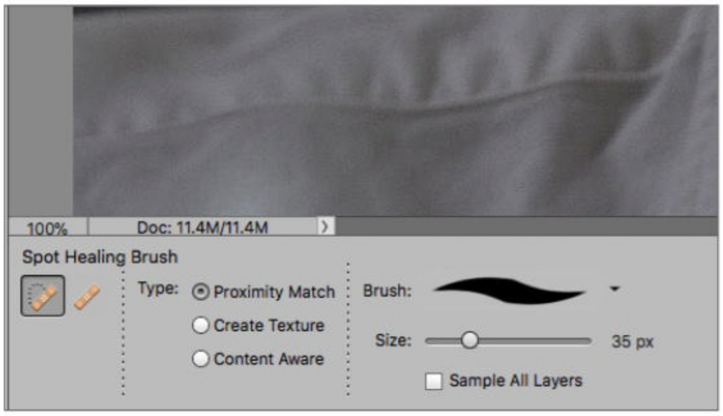
1 Another great function available in the options panel is the function to open closed eyes. Click the Open Closed Eyes button to activate the dialog. The image will scan for closed eyes and circle possible candidates. Choose the one you want. You can then choose a set of open eyes to merge into the shot.

2 Eyes that closely resemble your subject will work best or if you have another image where the eyes are open, you can load that and the program will automatically apply those open eyes to your current image.

Spot Healing Brush Tool



1 The Spot Healing Brush is great at removing dust spots from photos and is also great for removing spots from humans too. If you have a portrait and the subject has some unwanted blemishes, you can use the Spot Healing Brush to click on the spot and it will use nearby pixels to fill the area.



100% Doc: 11.4M/11.4M

Spot Healing Brush

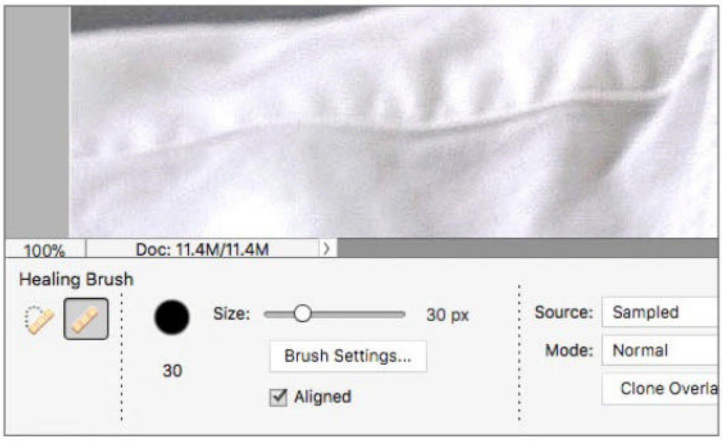
Type: ◉ Proximity Match ○ Create Texture ○ Content Aware

Brush:

Size: 35 px

☐ Sample All Layers

2 You can choose between Proximity match, Create Texture and Content Aware. For most of your subjects, you may find that you are switching between Proximity Match and Content Aware. You can adjust the brush size for smaller spots. With care, most blemishes and wrinkles can be removed easily.



100% Doc: 11.4M/11.4M

Healing Brush

Size: 30 px

30

Brush Settings...

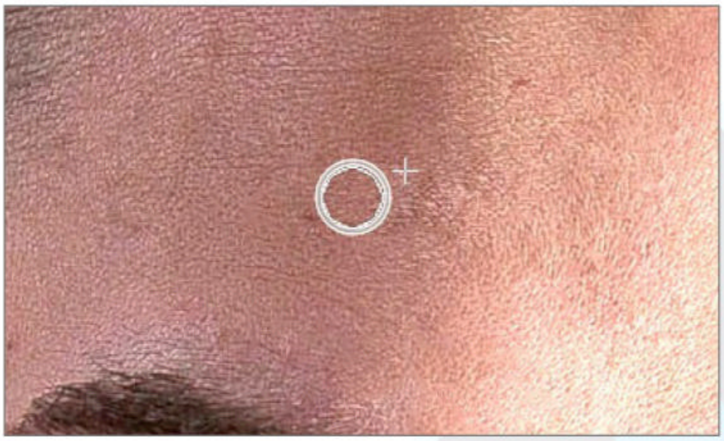
☑ Aligned

Source: Sampled

Mode: Normal

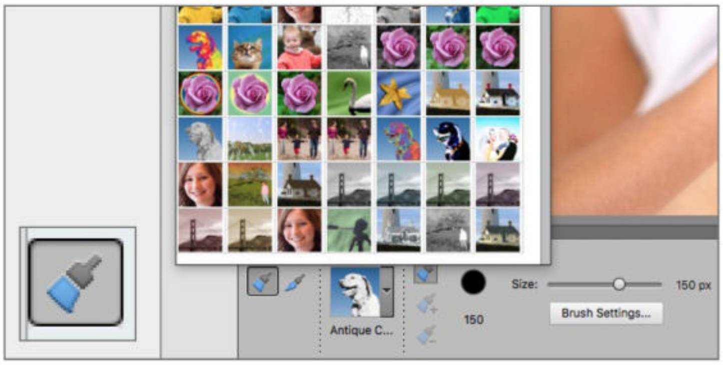
Clone Overla

3 The Healing Brush is an older version of the Spot Healing Brush. It requires you to specify a sample point of a similar clean texture which is then cloned over your chosen area much like a Clone stamp when you click on the target blemish or wrinkle you wish to remove.

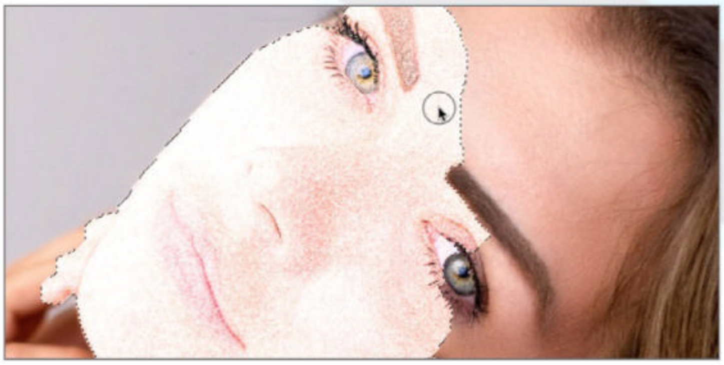


4 When it comes to Healing Brush techniques, you will find that subtlety is the key. Spot Healing is not perfect and may require several attempts to get it right. Avoiding too many repeat patterns is important to avoid creating a texture that doesn't look like it has been cloned.

Smart Brush

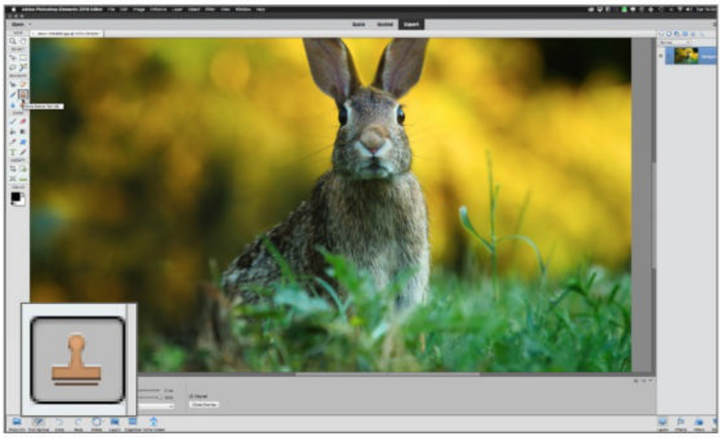


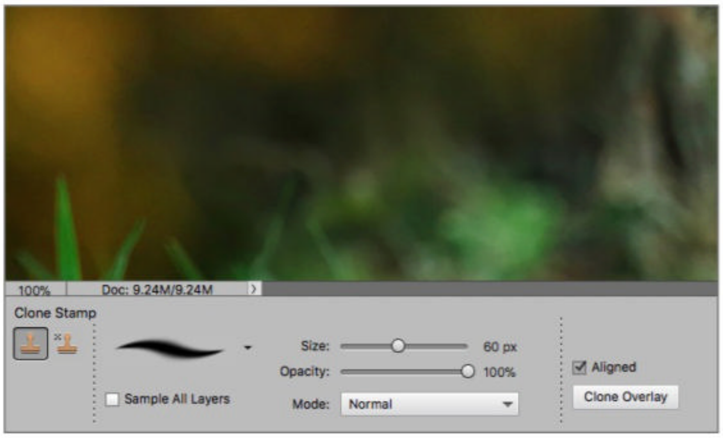
1 The Smart Brush uses edge-detection to allow you to brush areas of your photo and apply different effects to those areas. When you select the Smart Brush Tool (F) the options panel has an effects picker to let you choose which effect you want to apply to your photo.



2 Choose an effect such as a pencil sketch effect and begin to drag your brush over the image, where you want the effect to be seen. You can change brush size and settings such as hardness and roundness and subtract from the current selection. Choose the Detail Smart Brush for more refined selections.

Clone Stamp Tool





100% Doc: 9.24M/9.24M

Clone Stamp

Size: 60 px

Opacity: 100%

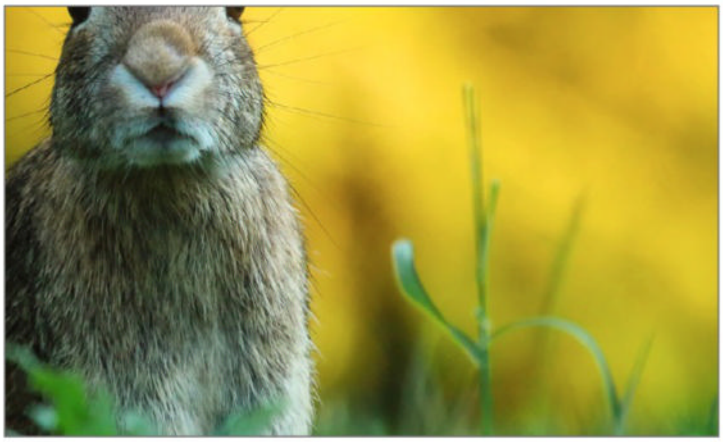
Mode: Normal

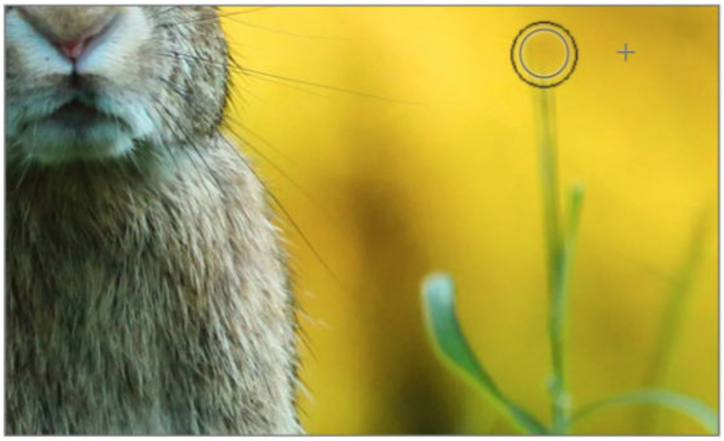
☐ Sample All Layers

☑ Aligned

1 After the Healing Brush Tool, the Clone Stamp Tool (S) will seem quite familiar. It copies pixels from one area onto another to remove things from your photos. Despite recent advances with the Content Aware and Spot Healing Tools, it remains one of the best ways to remove things from a photo.

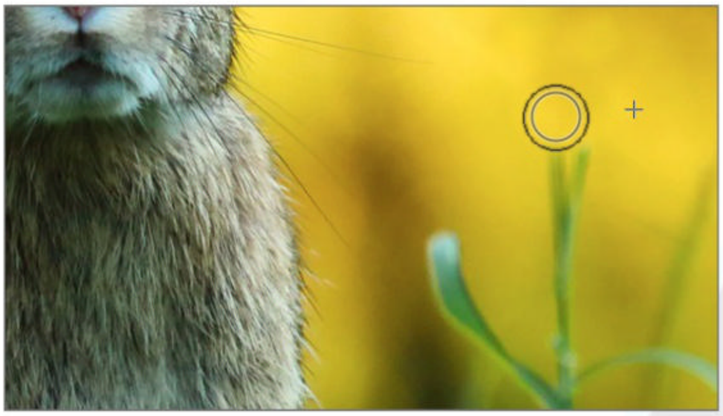
2 Select the Clone Stamp Tool (S). In the options panel, you will have a number of paramaters to choose from such as Size, Opacity and Blend Mode. The Aligned button, when ticked, links to and moves your source point as you move your cursor. Unticked, it uses the same source point each time.

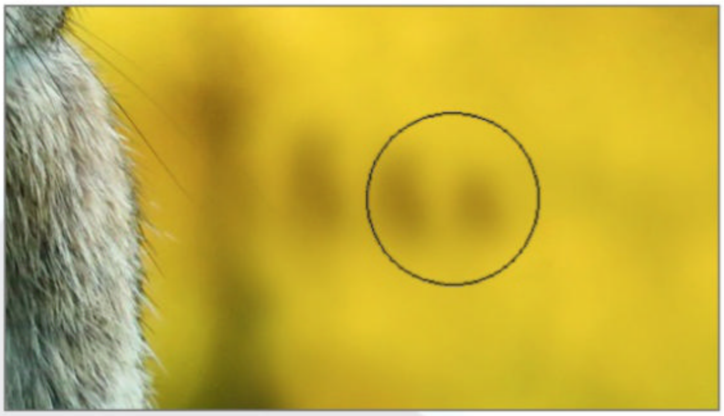




3 Here is a wildlife photo from which we want to remove the distracting blades of grass that are sticking up to the right of the rabbit. This is a good example of how cloning can quickly remove elements from your photos with minimal effort.

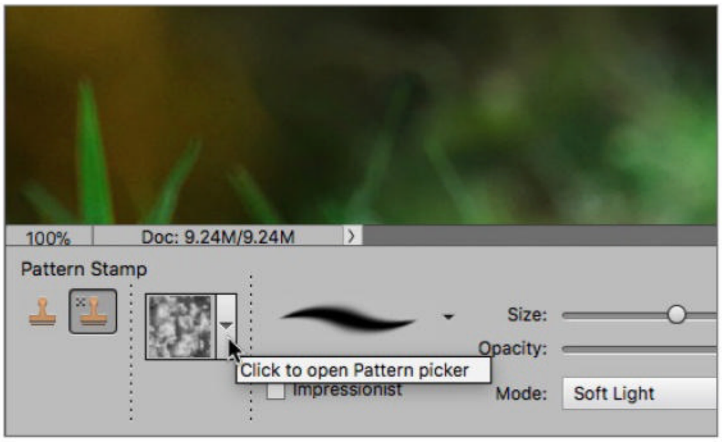
4 Press the Alt key and select an area right next to the tip of the grass as the source of your cloned pixels. Now you can clone that area over the blades of grass. If the colours don't match, you can reselect an area that more closely matches and doesn't stand out as cloned.





5 Work you way down the grass stem, you can change the size of the brush at any point by pressing the left and right bracket keys on your keyboard. Take your time and don't be afraid to keep selecting new clone source points so the colours match the background when you clone out more of the grass.

6 One thing that really gives cloning away is a repeating pattern. If you see a pattern building up, you can press undo (Cmd + Z) to step backward though your last performed actions and change your clone source again to avoid the repetition of that pattern.



Size:

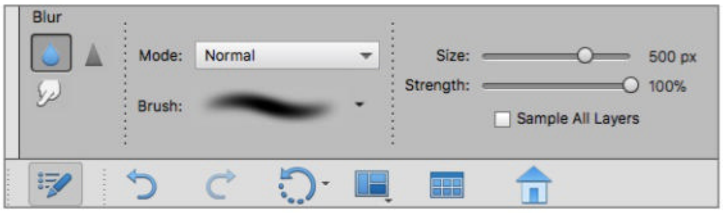
Opacity:

Mode: Soft Light

7 In the options panel, you also have the Pattern Stamp available. As the name suggests, you can use this tool to apply a preset pattern to your image. Click on the pattern picker and choose the pattern you want to apply to your photo.

8 You can change the Pattern Stamp's Size and Opacity as well as the Blend Mode. Choosing Soft Light, for instance, allows a softer blend of the pattern into the image. Click Impressionist to turn the patterns into paint dabs for a more artistic effect.

Blur, Sharpen and Smudge



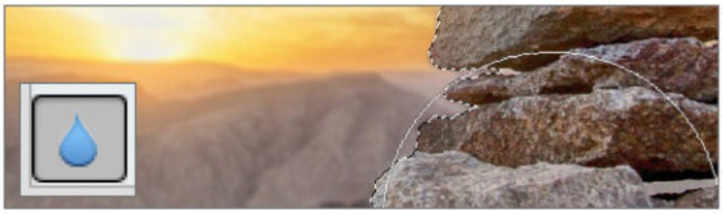
Mode: Normal

Brush:

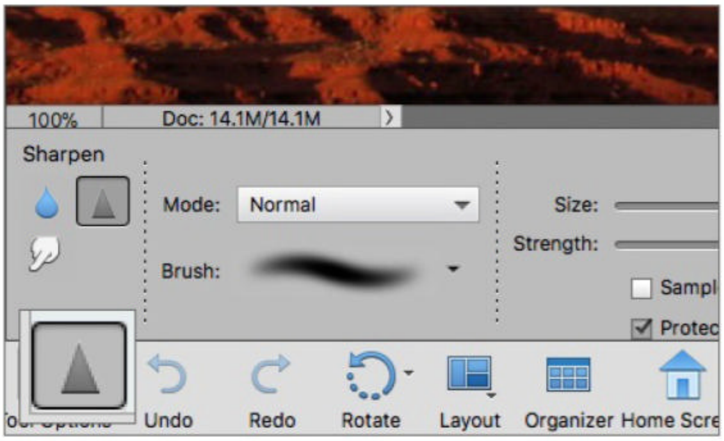
Size: 500 px

Strength: 100%

☐ Sample All Layers



1 The Blur Tool (R) is a fairly self-explanatory tool for adding blur to specific areas of a photo. You can choose a brush type and alter its Size and Strength values for a subtle or intense blurring of your subject.



Mode: Normal

Brush:

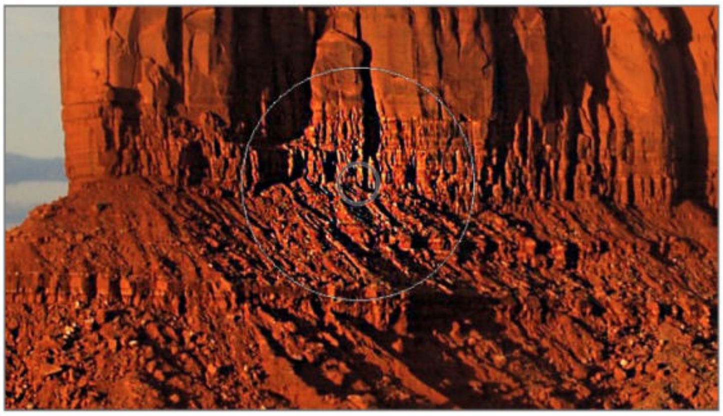
Size:

Strength:

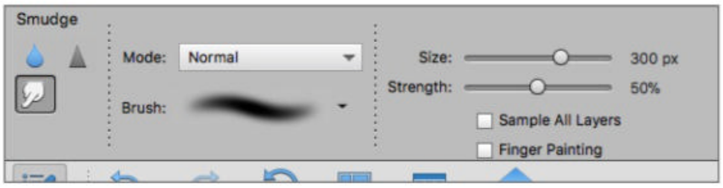
☐ Sampl

☑ Protec

2 The Sharpen Tool (R) uses a brush tool to apply sharpening to your image. Like the Blur Tool, it is a more targeted method of adding sharpness to a photo. Choose your brush type and alter the Size and Strength values to get the desired effect.



3 Approach sharpening with caution since it is very easy to overdo it and ruin an image with over sharpening. Make sure the Protect Detail button is ticked and begin to apply the sharpening effect.



Mode: Normal

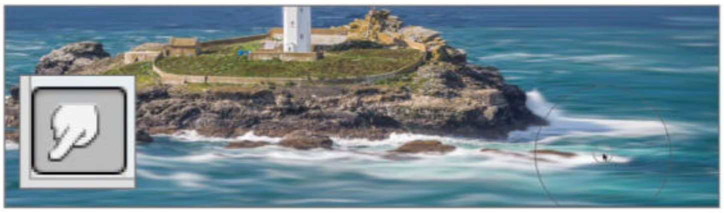
Brush:

Size: 300 px

Strength: 50%

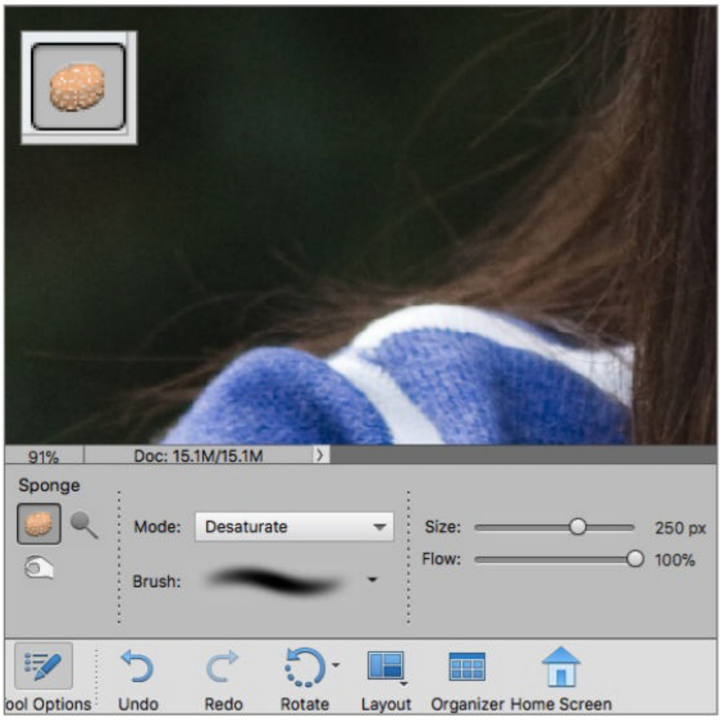
☐ Sample All Layers

☐ Finger Painting



4 The Smudge Tool (R) can be used to smear the pixels of your photo across the screen for a creative effect. Just like Sharpen and Blur, you can alter the brush type and set the Size and Strength of the effect. The Finger Painting button adds colour to the smudged pixels.

Sponge, Dodge and Burn

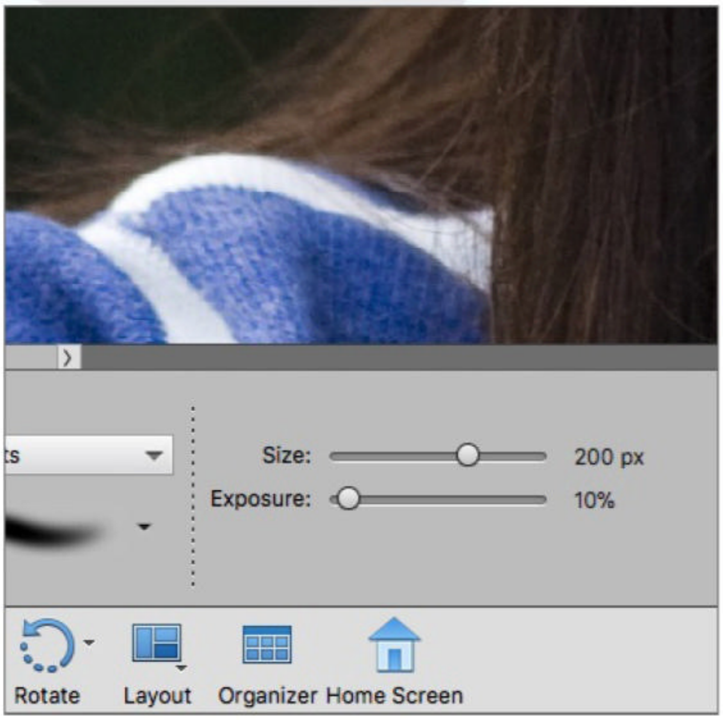


Mode: Desaturate

Size: 250 px

Flow: 100%

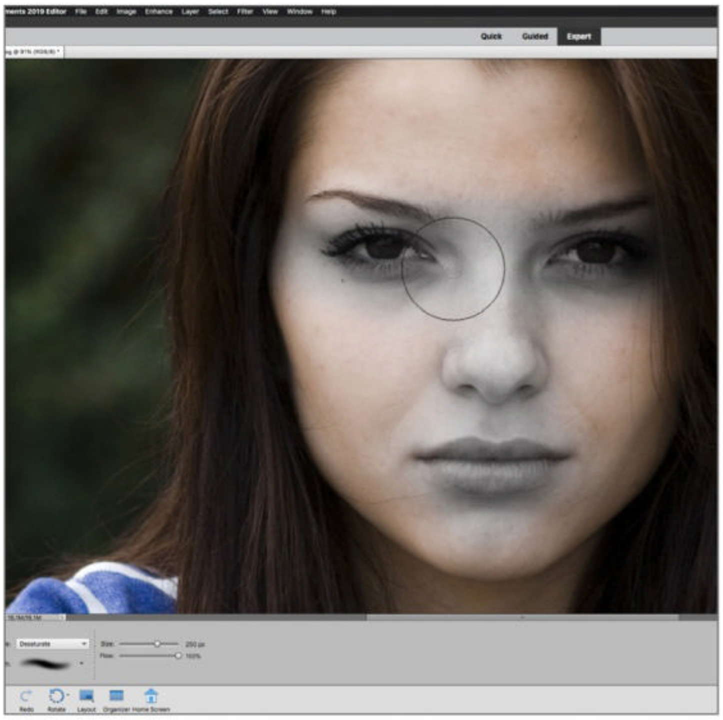
1 The Sponge Tool (O) has two Mode settings of Saturate and Desaturate. You can control the Size settings as well as the Flow of the effect you are adding to your image. You can also set the type of brush you want to use to apply the effect.



Size: 200 px

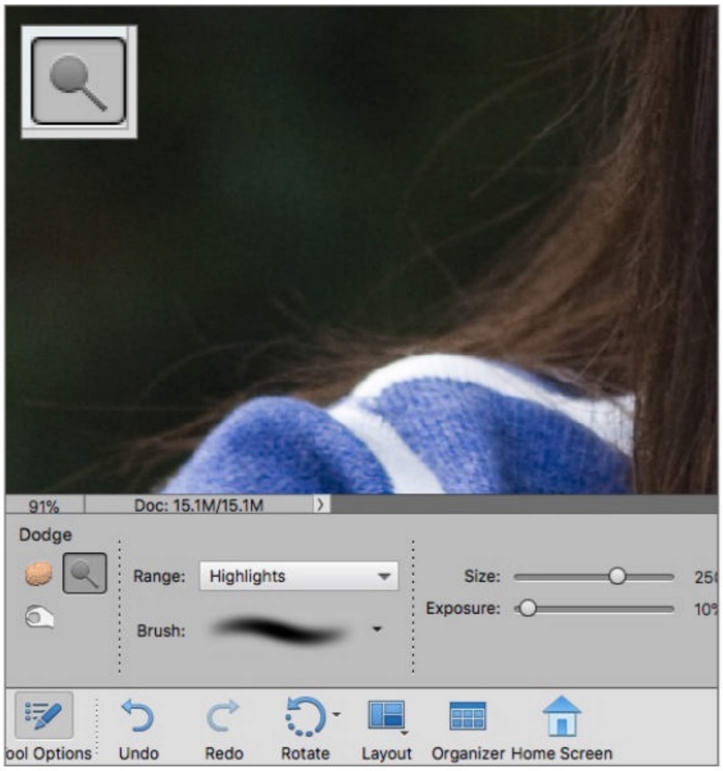
Exposure: 10%

2 It's a simple tool for adding targeted saturation or desaturation to the photo. It is recommended to set the Flow of these brushes to about 10%. Then gradually build up the application of colour saturation, the removal of colour entirely or just lessen the vibrance of areas in the photo.

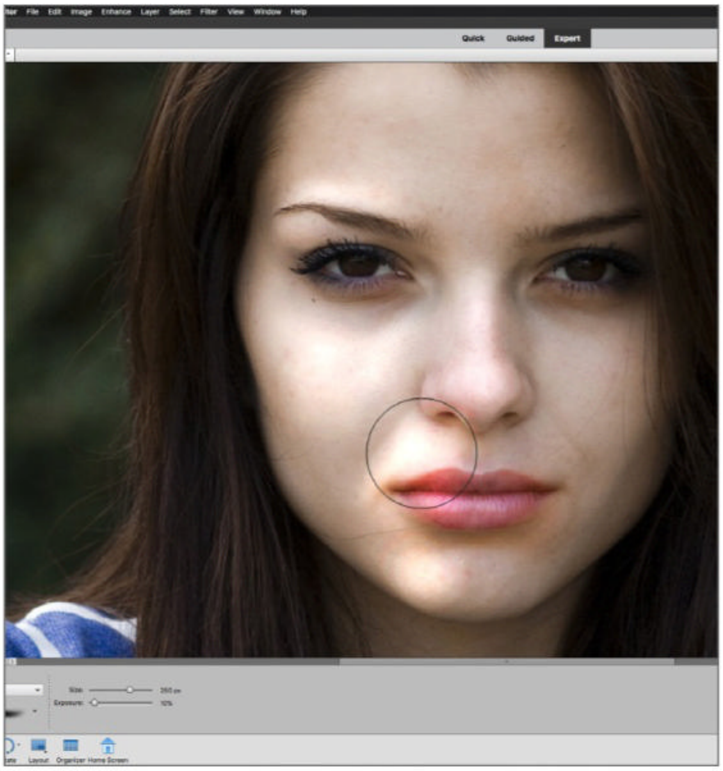


3 Click and drag the Sponge Tool over the areas you selectively wish to Saturate or Desaturate. Continue to brush the areas to increase the amount of the effect you are applying. In this example, brushing using the Desaturate option eventually turns the affected areas to grey.

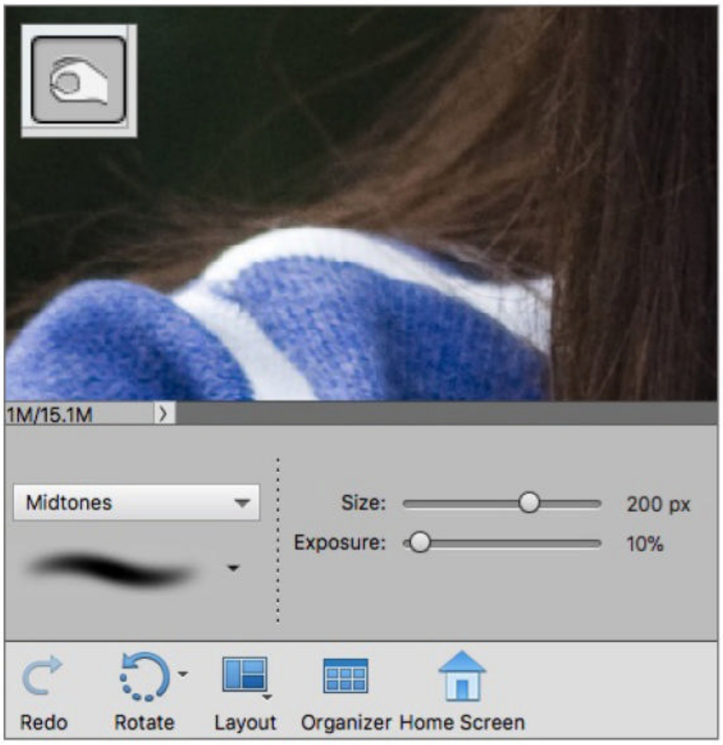
4 The Dodge and Burn Tools are named after the techniques that were originally used in traditional film processing darkrooms. Dodging refers to selectively making areas lighter in an image and Burning is the opposite effect of making images darker.


91%
Doc: 15.1M/15.1M
Dodge
Range: Highlights
Brush:
Size: 25
Exposure: 10
ool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

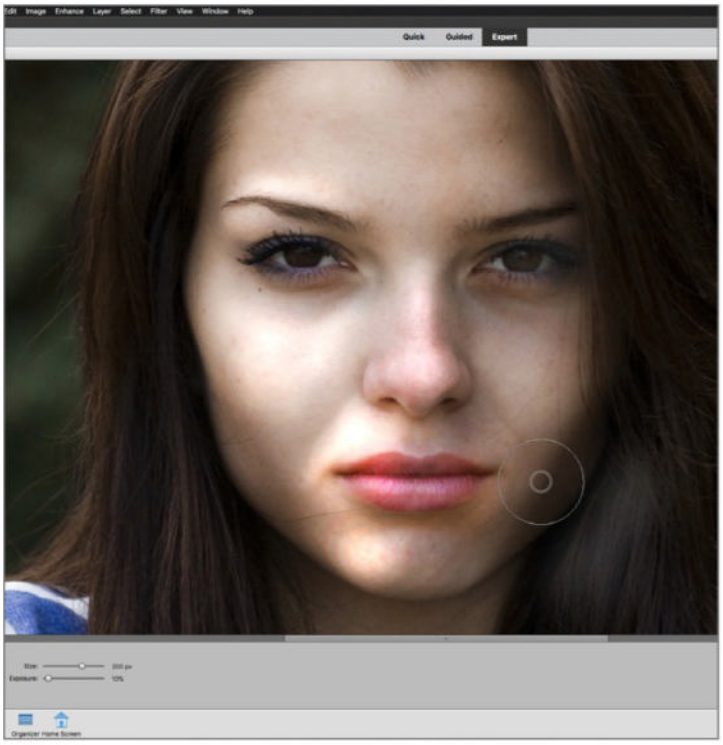
5 The Dodge Tool can be used to lighten images. Use the Range button to determine if you are affecting just the Highlights, Midtones or Shadows in your photo for greater control of the final result. Again, using very low Exposure settings around 10% is recommended.


File
Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Quick
Guided
Expert

6 You can selectively brighten areas of the image that you want to make lighter. These tools work better for images that start with lower amounts of contrast to begin with. High contrast images will have less need for these kinds of adjustments.


1M/15.1M
Midtones
Size: 200 px
Exposure: 10%
Redo
Rotate
Layout
Organizer
Home Screen

7 The Burn Tool will selectively make parts of your photo darker. You can darken the Highlights, Midtones and Shadows by clicking the Range button again and adjusting the Size and Exposure settings of the brush. Subtlety is key to making it work, so Exposure settings of 10% are a good start.

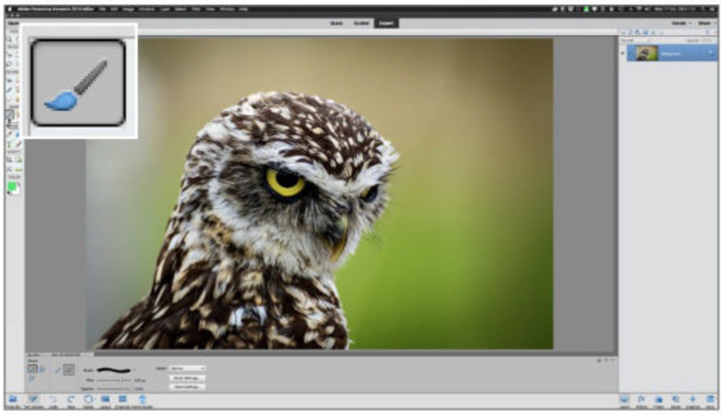

Edit
Image
Enhance
Layer
Select
Filter
View
Window
Help
Quick
Guided
Expert

8 Now you can brush over areas that you want to be darker and create more contrast. Since this particular method is a destructive one, in that you are altering pixels, duplicating the base layer and working on a copy is a good way to avoid losing the original.

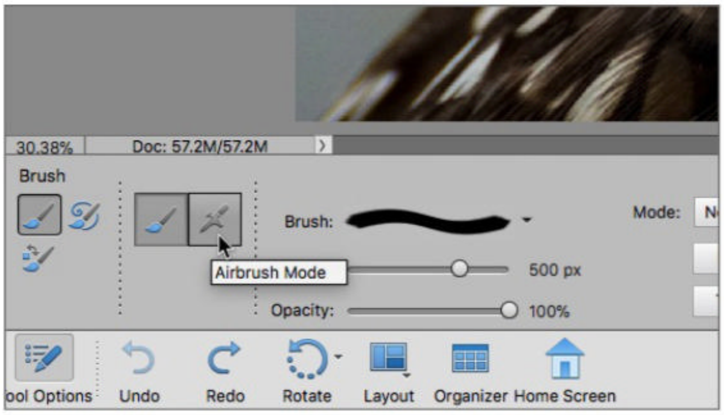
Draw, Fill, Shapes and Text

The Draw section of the toolbar contains various elements to let you paint, draw, erase and sample colours in your images. There are also a number of text options available for adding text effects to your photos and making masks in the shape of any text that you type.

Brush Tool

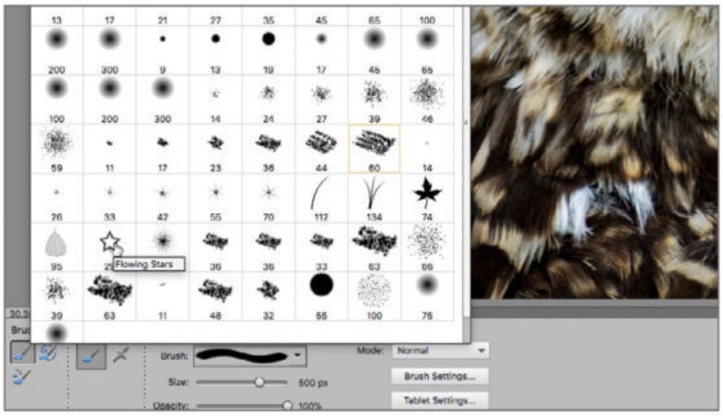


1 The Brush Tool (B) is one of the most often used tools in the photo editor's arsenal. Whether you are painting directly over a photo, or adding brush strokes to a layer, the Brush Tool is designed to behave like its real world counterpart but with more powerful features built in.


30.38%
Doc: 57.2M/57.2M
Brush
Airbrush Mode
Mode:
N
ool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

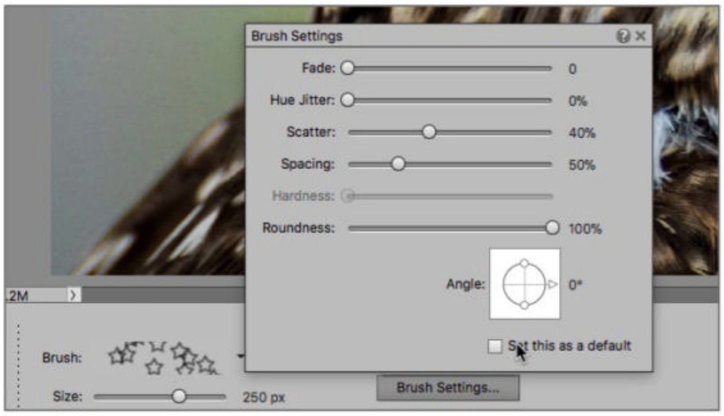
Brush:
500 px
Opacity: 100%

2 When you click on the Brush Tool, the options available are quite varied. You can control brushes with your mouse or if you use a tablet, you can control it as if it were an airbrush with pressure sensitive effects for more artistic flair.


Flowing Stars
Brush Settings...
Tablet Settings...

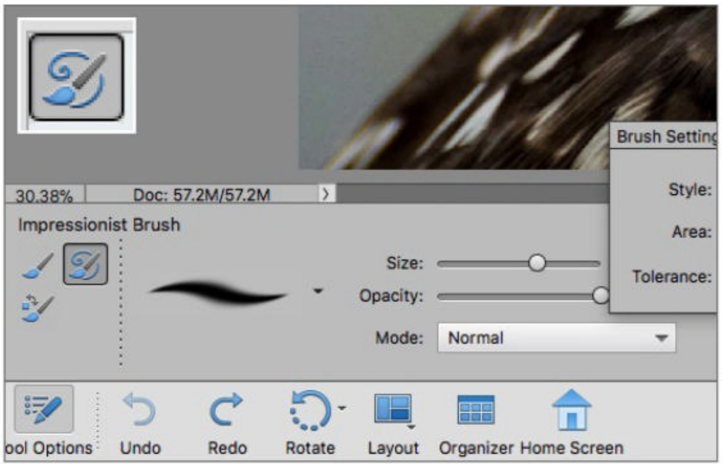
Brush:
Mode: Normal
Size: 500 px
Opacity: 100%

3 You can choose any number of brush types from the brush picker and alter the Size and Opacity values. You can also load new brushes that can be purchased and downloaded from a large number of vendors specialising in photo editing tools.


Brush Settings
Brush Settings...
2M

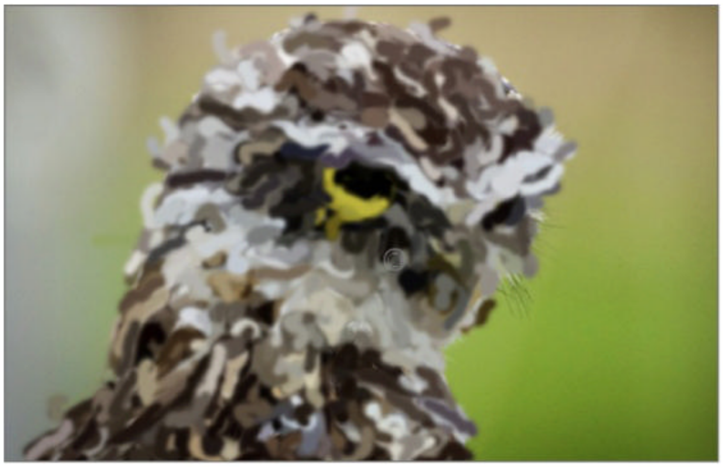
Fade: 0
Hue Jitter: 0%
Scatter: 40%
Spacing: 50%
Hardness:
Roundness: 100%
Angle: 0°
☐ Set this as a default
Brush:
Size: 250 px

4 You can choose the colours you brush with and also use the Brush Settings sliders to change how much the colours fade and alter with each brush stroke. You can also tell the brush how much Scatter or Spacing to use with each brush stroke you apply. Tablet settings are also available.

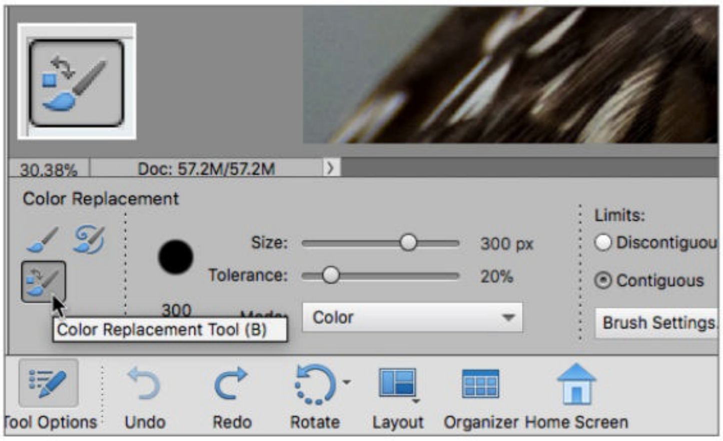

Brush Setting
Style:
Area:
Tolerance:
30.38%
Doc: 57.2M/57.2M
Impressionist Brush
Size:
Opacity:
ool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

Mode: Normal

5 Next to the standard brush is the Impressionist Brush Tool (B). Using its various Brush Settings you can turn your photo into a painting much in the style of the old impressionist painters whose works were rendered as a series of dots, strokes and swirls.

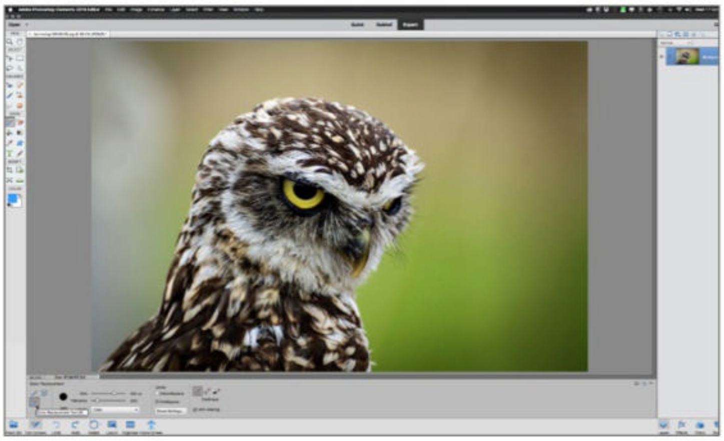


6 When you paint with this brush, the image beneath the cursor is turned into a series of loose curls, swirls and daubs. The larger the brush size you use, the more abstract the image becomes. Using a brush that is too large will render the photo unrecognisable.

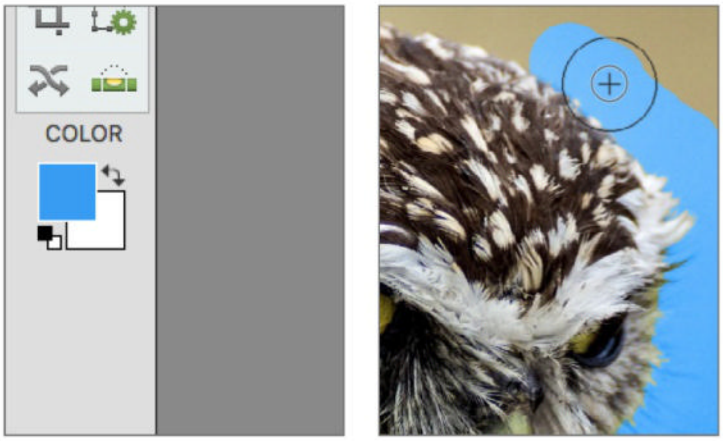

30.38%
Doc: 57.2M/57.2M
Color Replacement
300
Color Replacement Tool (B)
Brush Settings.
Tool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

Size: 300 px
Tolerance: 20%
Mode: Color
Limits:
○ Discontiguou
● Contiguous

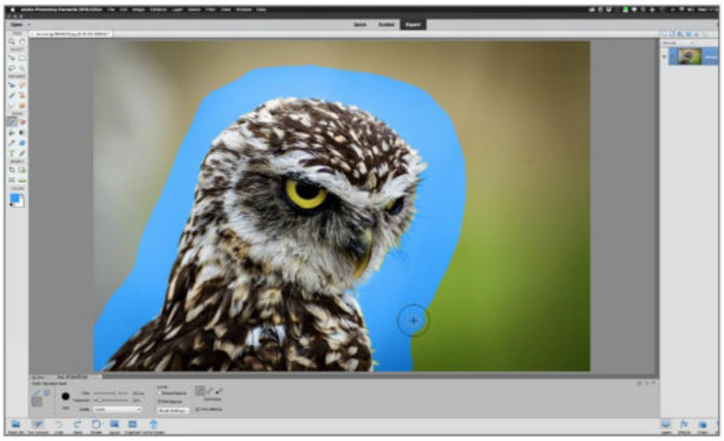
7 The next brush is the Colour Replacement Tool (B). Select a foreground colour in the toolbar to use as the replacement colour. Once again, you have a number of tool options available including Size, Tolerance and Limits.



8 Our example picture is of an owl set against a green background. The colour of the background can be replaced fairly easily since the owl itself contains no strong green colours that match the background too closely.

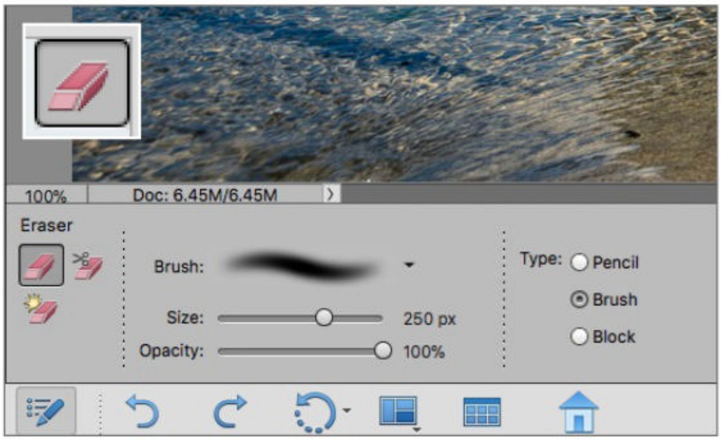


9 The Colour Replacement Tool works by continuously sampling the colour directly under the cursor position. The colour beneath the cursor will then be replaced with whatever you have chosen as the foreground colour. You can select the Blend Mode used to effect how the replacement colour is applied.



10 In the case of the owl image, dragging the Colour Replacement Tool over the green areas next to the owl replaces that colour; but the owl remains untouched since it is not the same colour as the colour beneath the crosshair of the tool.

Eraser Tool



100% Doc: 6.45M/6.45M

Eraser

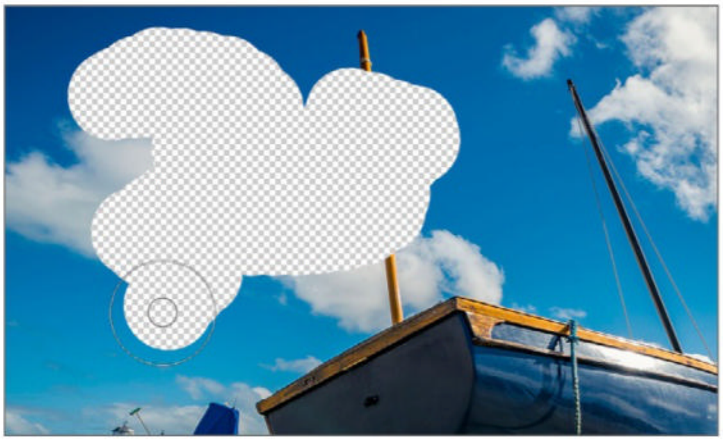
Brush:

Size: 250 px

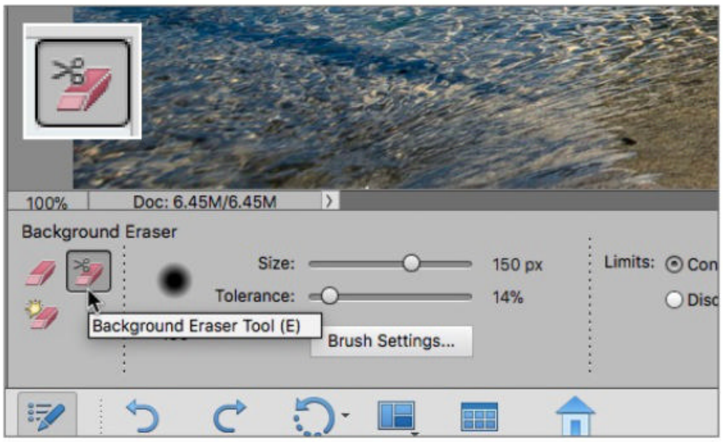
Opacity: 100%

Type: ○ Pencil ● Brush ○ Block

1 Much like its real world counterpart, the Eraser Tool (E) removes pixels from your image. Whatever colour you have chosen as the background will be used to erase pixel data from the photo as if it were a solid coloured brush. You can also set the Size and Opacity of the eraser.



2 If the photo is on a layer, then erasing pixels will reveal transparent areas instead. Again, if you alter the Size and Opacity of the Eraser Tool, those transparent areas can either be fully transparent or partially transparent, depending on brush opacity settings.



100% Doc: 6.45M/6.45M

Background Eraser

Size: 150 px

Tolerance: 14%

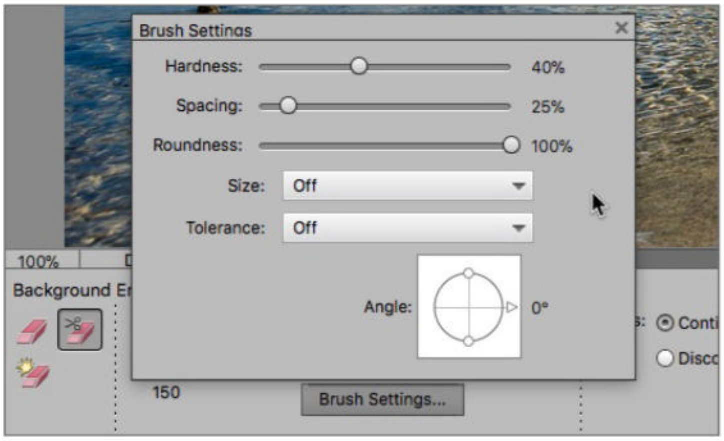
Background Eraser Tool (E)

Brush Settings...

Limits: ● Con

○ Disc

3 The Background Eraser Tool (E) is a useful one for targeted removal of certain parts of an image. It behaves a little like the Colour Replacement Tool but in this case, any pixel colour beneath the cursor is erased, leaving the area transparent when it's on a layer.



Brush Settings

Hardness: 40%

Spacing: 25%

Roundness: 100%

Size: Off

Tolerance: Off

Angle: 0°

100%

Background E

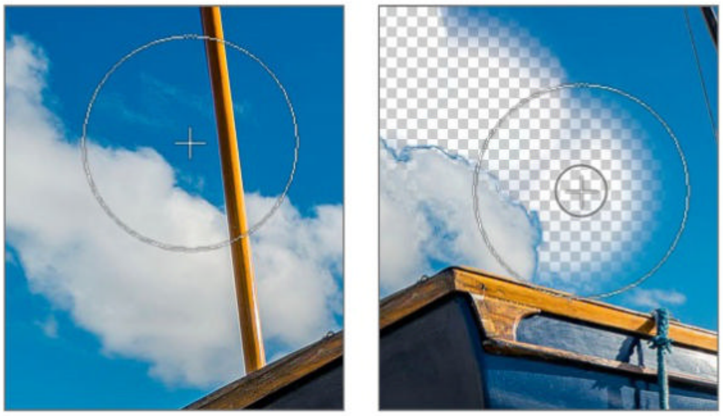
150

Brush Settings...

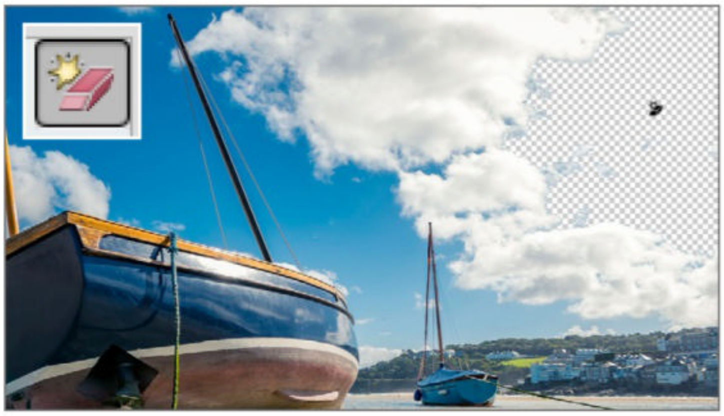
● Conti

○ Disc

4 You can alter the Size and Tolerance of the brush, as well as the softness and spacing of the brush you use. Tolerance is key to setting the sensitivity of the brush to changes in colour. High Tolerance will mean more varied colours are removed under the cursor position.

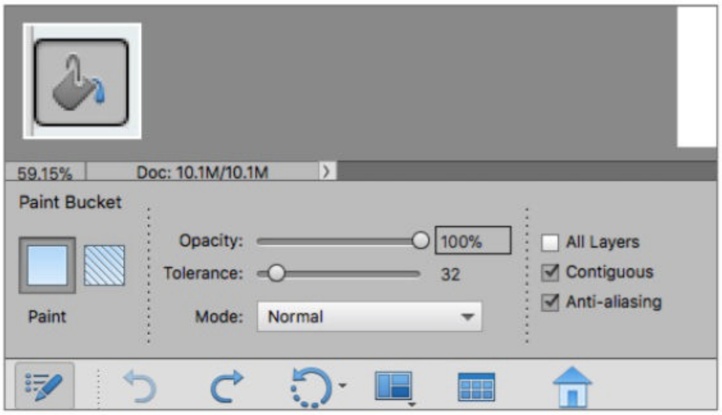


5 In our example, the blue can be removed sky from the photo by placing the cursor over the blue areas to be removed. As you click and drag the mouse, any blue that falls under the cursor position will be removed, but the white clouds remain untouched since they are not blue.



6 The Magic Eraser (E) is a more global erasing tool. Set your Tolerance higher for more colours to be included or lower to pick out less shades of the target colour at the cursor position. When you click on the blue sky, large swathes of that colour will be removed with each click of the mouse.

Paint Bucket Tool


59.15% Doc: 10.1M/10.1M

Paint Bucket

Opacity: 100%

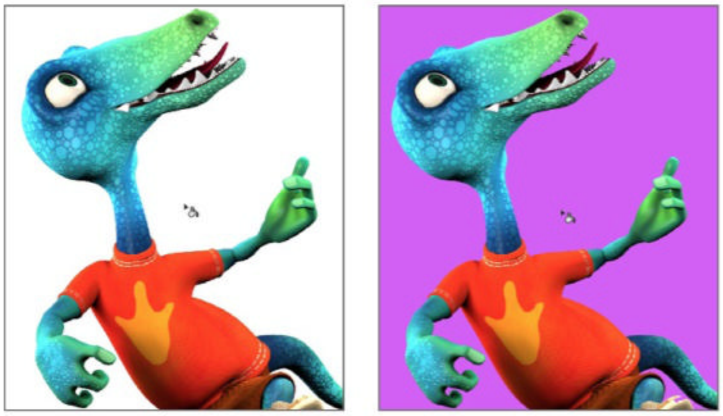
Tolerance: 32

Mode: Normal

☐ All Layers

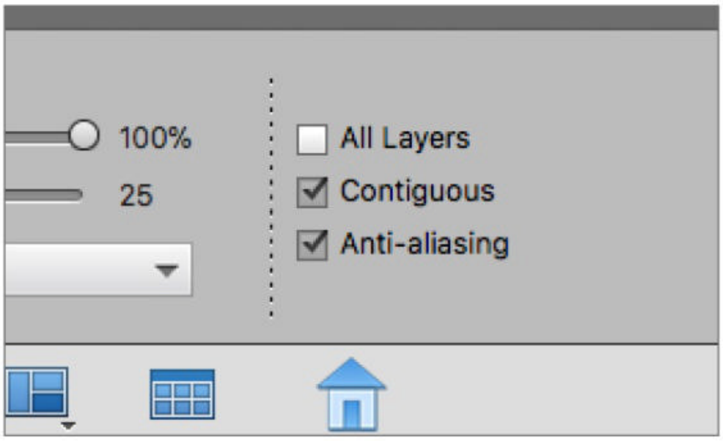
☑ Contiguous

☑ Anti-aliasing



1 The Paint Bucket Tool (K) allows you to fill areas with solid colours. You can set Opacity, Tolerance and Blend Mode. High or low Tolerance settings mean it will use edge detection to decide which areas can be filled or ignored.

2 You can fill and entire layer, or it can be used to fill specific areas based on what edges it encounters. Our example has a cartoon character on a white background. His outline is quite well-defined so clicking with the paint bucket means the background can easily be filled with a colour.

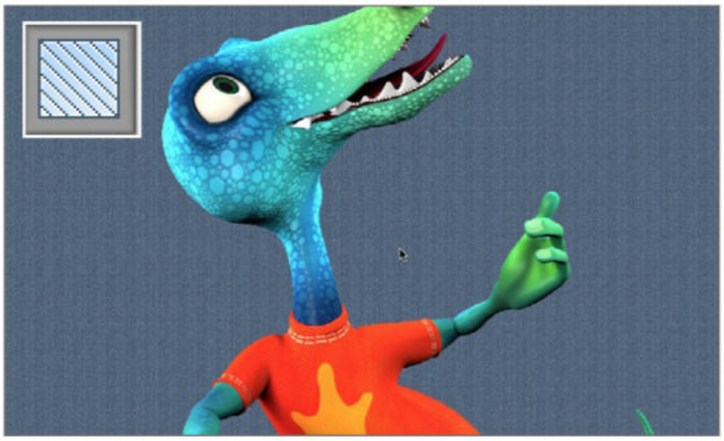

100%

25

☐ All Layers

☑ Contiguous

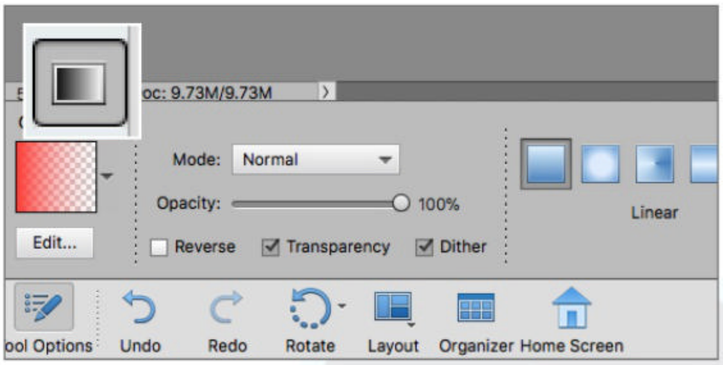
☑ Anti-aliasing



3 You will notice there is an option for Contiguous fill. If it is ticked, only the nearest neighbouring colours will be filled. If the Contiguous button is unchecked, then all matching colours in the image will be filled, no matter where they are in the photo.

4 In addition to the Paint Bucket, you also have the Pattern Fill option. Once again you have Tolerance settings and Opacity values to alter. Choose a pattern and use that to fill an entire layer or in the case of our cartoon, the blank background can be filled with texture.

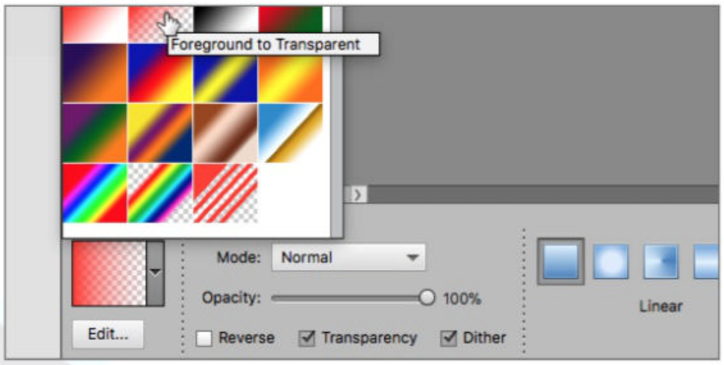
Gradient Tool


oc: 9.73M/9.73M

Mode: Normal

Opacity: 100%

☐ Reverse ☑ Transparency ☑ Dither


Foreground to Transparent

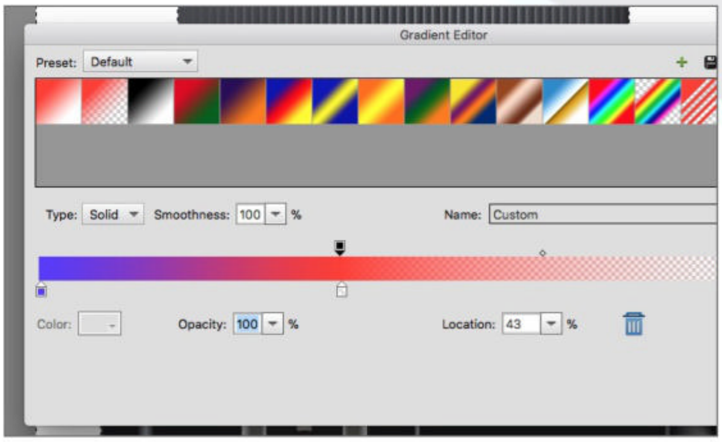
Mode: Normal

Opacity: 100%

☐ Reverse ☑ Transparency ☑ Dither

1 The Gradient Tool (G) lets you fill areas of your image or entire layers with colours that fade from one to another or can fade from one colour to transparent. The Gradient Tool does not use edge detection. If you need a filled shape, it needs to be defined by a selection.

2 You can pick the kind of gradient you want to use by clicking on the Gradient Picker and choosing a preset from the list. They range from Foreground to Transparent to multiple colour gradients all at the click of a button.



Preset: Default

Type: Solid

Smoothness: 100 %

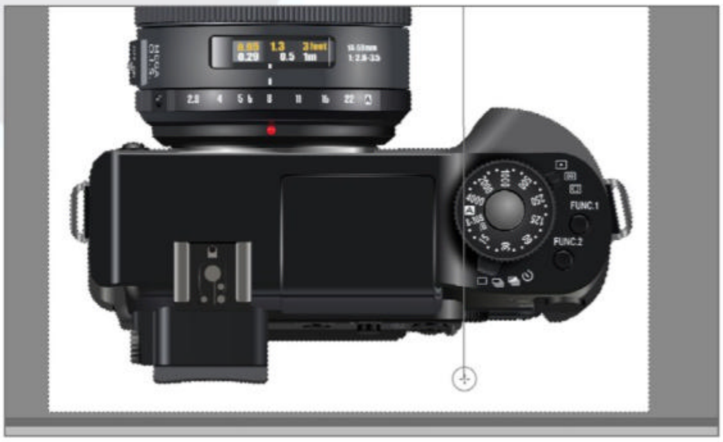
Name: Custom

Color:

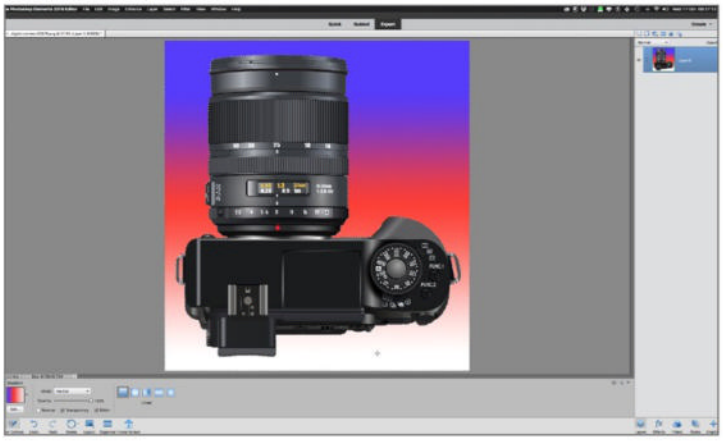
Opacity: 100 %

Location: 43 %

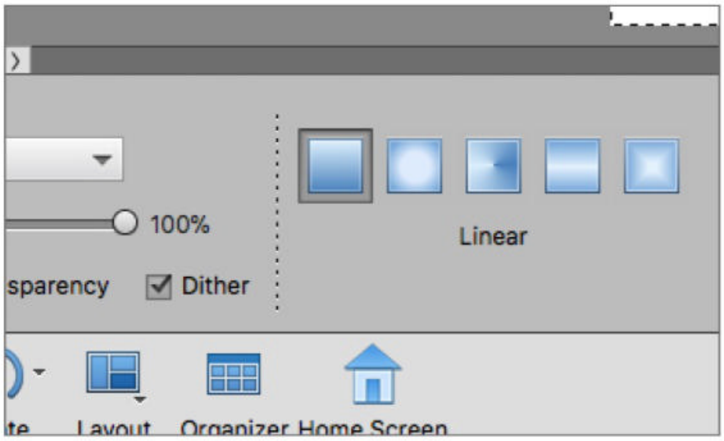
3 If you want to make your own gradient, you can click on the Gradient Editor and add what are known as Colour Stops to a basic gradient, change their colour and define if they are solid or transparent. Any custom made gradients can be saved as a preset.



4 Our example of a camera on a white background could use some colour. The background has an active selection around it to enclose the gradient when it is added. You can click and drag your cursor to draw out a start point and an end point for the gradient to follow.



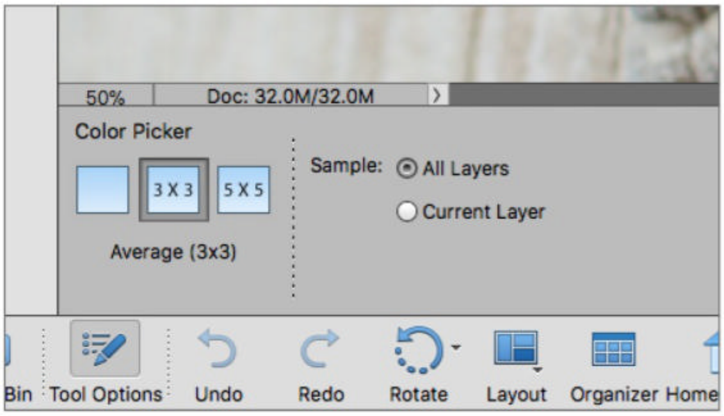
5 When you let go of your mouse, the current gradient will be applied and fills the active selection around the camera. The default Gradient Type is linear, meaning that the gradient travels in a straight path from start colour to end colour.



6 If required, you can change the type of gradient you are using from its default. You can also use Radial gradients, Angle, Reflected and Diamond gradients. They can all have their Blend Mode altered as well as Opacity. They can be reversed and Transparency and Dither turned off.

Colour Picker

1 The Colour Picker (I) does as the name suggests. When you choose this tool, it gives you a small eyedropper cursor that when clicked on a photo, picks the colour beneath the cursor position and makes it the active foreground colour.

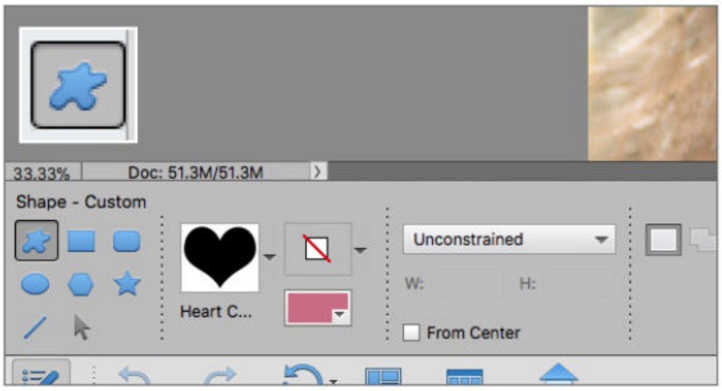


Average (3x3)

Sample: ● All Layers ○ Current Layer

2 You can choose whether it samples a single pixel or a 3 x 3 average or a 5 x 5 pixel area to create an average. The colour it samples can be across all layers or a single layer.

Custom Shape Tool


33.33% Doc: 51.3M/51.3M

Shape - Custom

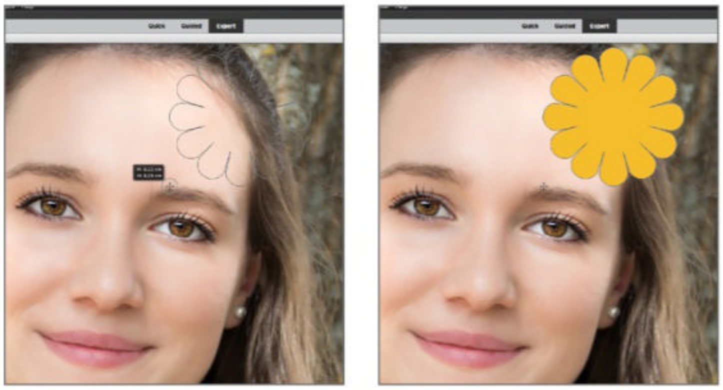
Heart C...

Unconstrained

W: H:

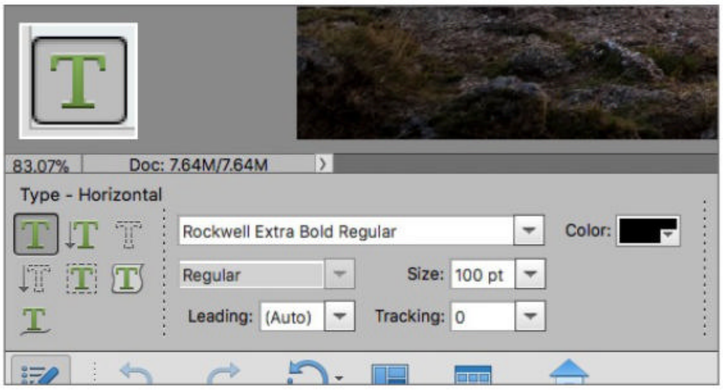
☐ From Center

1 Choose from a number of predefined shapes and add them as vector shapes on a new layer. Choose their colour and Layer Style from the Style picker. You can also choose whether they are of fixed size or unconstrained and if you add to a shape or subtract from it.



2 Once you have chosen your settings, you can draw out the shape on your photo. You can click and drag from the corner outwards or choose From Centre to draw the shape out from the cursor position. The shape will fill with your chosen colour when you let the mouse button go.

Horizontal Type Tool


83.07% Doc: 7.64M/7.64M

Type - Horizontal

Rockwell Extra Bold Regular

Color:

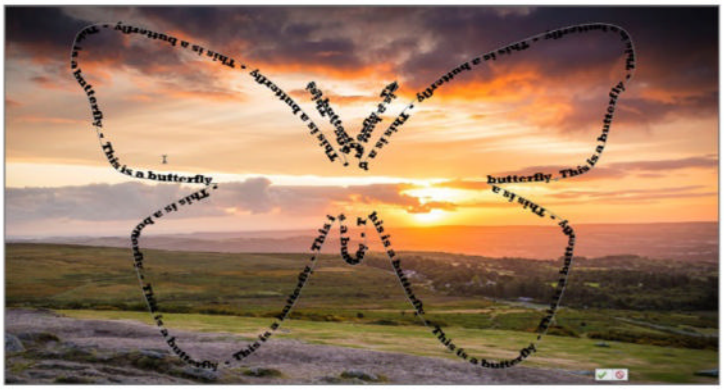
Regular

Size: 100 pt

Leading: (Auto)

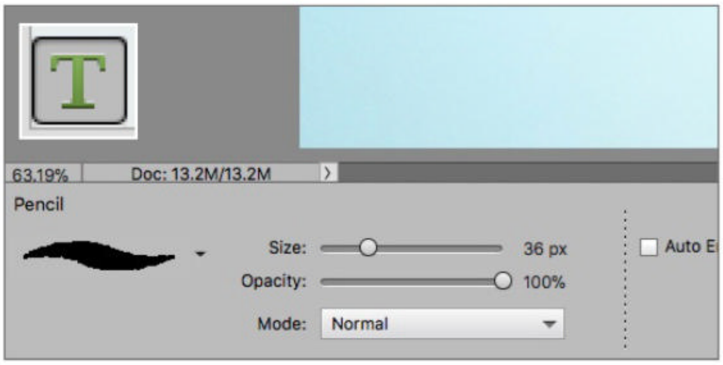
Tracking: 0

3 The Horizontal Type Tool (T) gives you a multitude of text options. Choose your font, its colour and size. You can then type on your document and a new text layer will be added above your photo. The text can be manipulated and bent into a curve or other shapes for creative effects.



4 You also have vertical text options, text for masking and the ability to fit typed text to a shape or path. Our example shows a butterfly's outline with sample text following the outline of that shape.

Pencil Tool


63.19% Doc: 13.2M/13.2M

Pencil

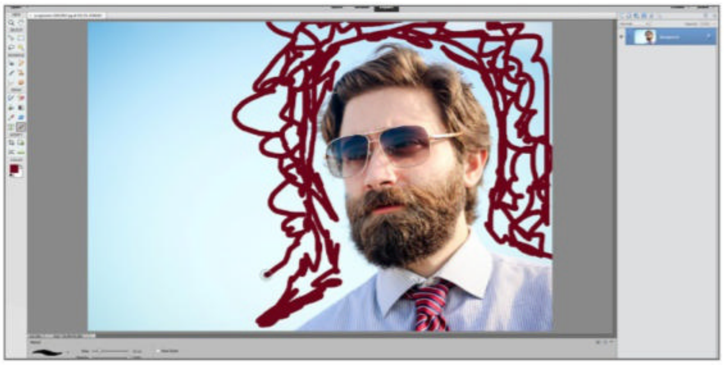
Size: 36 px

Opacity: 100%

Mode: Normal

☐ Auto E

1 The Pencil Tool (N) is designed to act like a real world pencil and is a hard-edged tool that has a number of preset pencil tip shapes to draw with. You can choose the Size, Opacity and Blend Mode for your pencil strokes along with its colour.

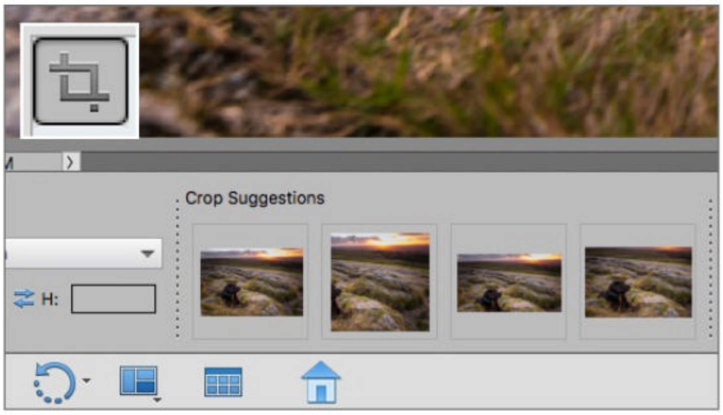


2 You are then free to use your mouse or tablet, to sketch and draw with your pencil as you see fit. You can draw directly over your existing image or create a new layer and draw on that so as to preserve your original image.

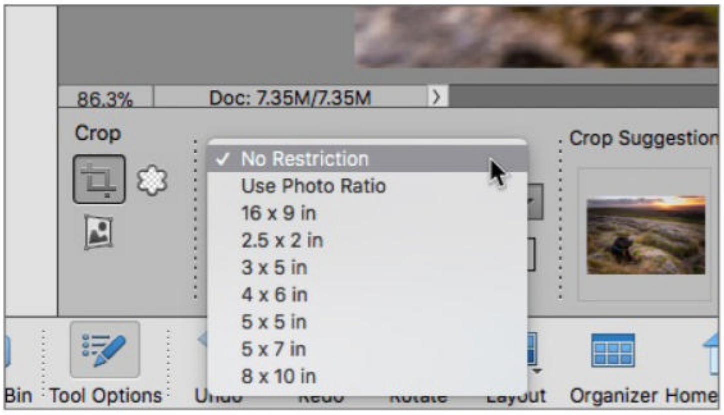
Modify, Crop, Move and Recompose

The Modify section of the toolbar contains a set of tools that give you the ability to crop in a number of ways and to scale your images but protect certain parts from being affected during the scale. You can also move the subject of your photo from one part of the scene to another.

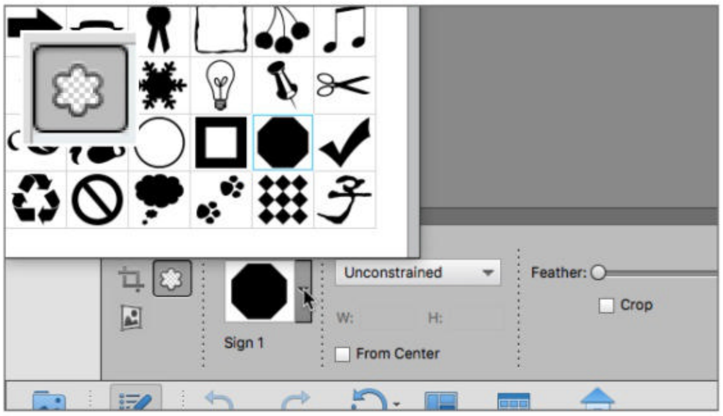
Crop Tool


Crop Suggestions
H:

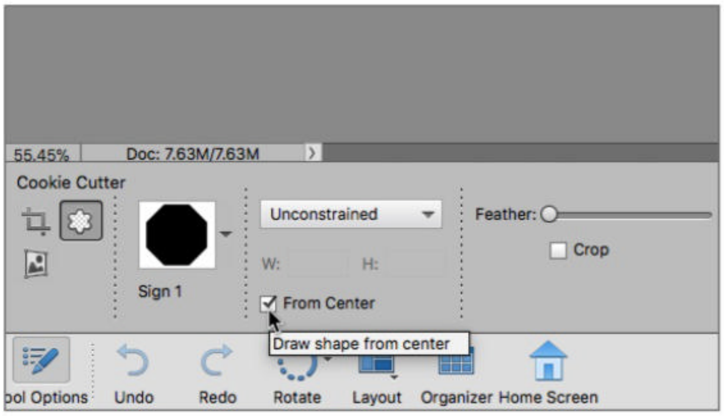
1 The Crop Tool (C) is the most common method of cutting areas of your photo off in order to change the composition and proportions. When you click the tool, the options panel will display some suggestions for you as to how it thinks the image can be cropped. You can use those or make your own crop.


86.3%
Doc: 7.35M/7.35M
Crop
Crop Suggestion
✓ No Restriction
Use Photo Ratio
16 x 9 in
2.5 x 2 in
3 x 5 in
4 x 6 in
5 x 5 in
5 x 7 in
8 x 10 in
Bin
Tool Options
Layout
Organizer Home

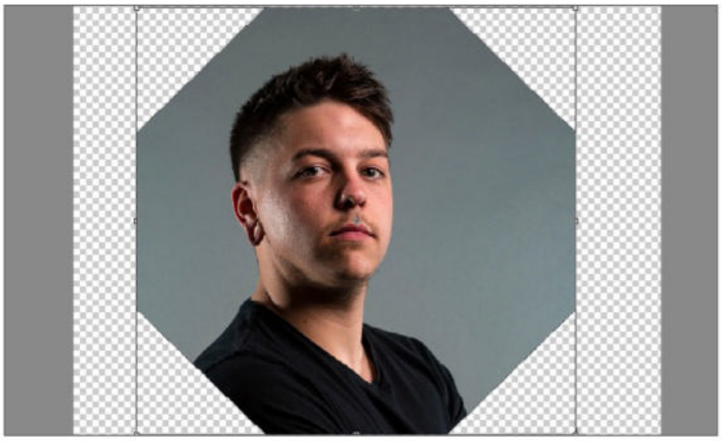
2 You can use set proportions to crop or you can go it alone with no restrictions and make your own crop. Simply click and drag your mouse across the area of the scene that you want to be cropped and a gridded box will show you the current crop. You can click the green commit arrow to proceed.


Unconstrained
Feather:
☐ Crop
W:
H:
Sign 1
☐ From Center

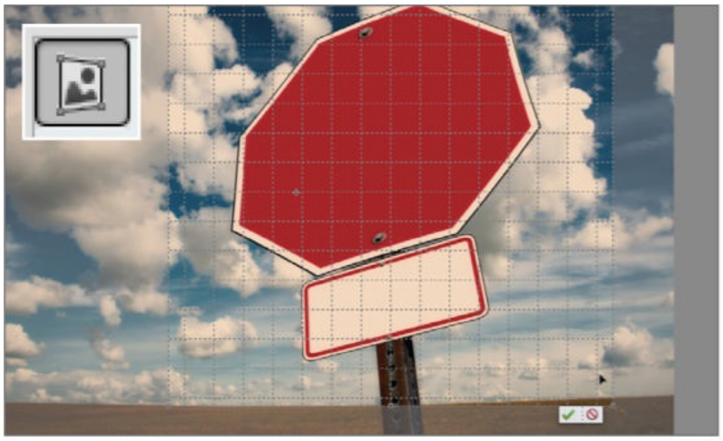
3 Within the crop tool options you also have the Cookie Cutter Tool (C), which lets you cut out images using a number of preset shapes. You can choose from all the available shapes such as butterflies, snowflakes, graphic symbols and much more.


55.45%
Doc: 7.63M/7.63M
Cookie Cutter
Unconstrained
Feather:
☐ Crop
W:
H:
Sign 1
☑ From Center
Draw shape from center
ol Options
Undo
Redo
Rotate
Layout
Organizer Home Screen

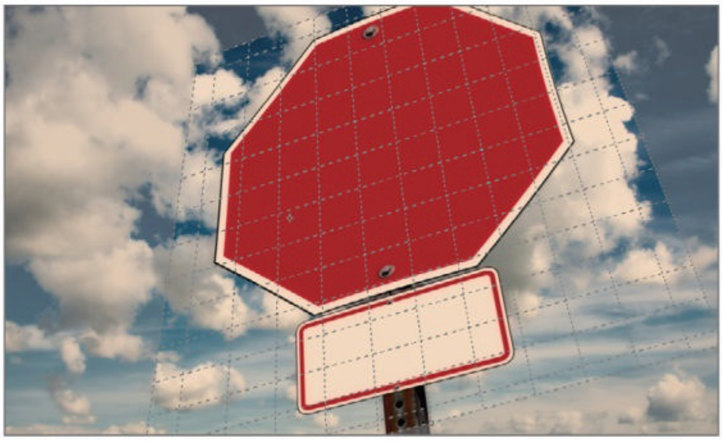
4 With your shape chosen, you can drag it over your image and scale it to cover the area of the photo you want to crop. If you tick the From Centre button in the optional panel, the shape will be drawn outward from your cursor position. You have the option to feather the crop if you want.



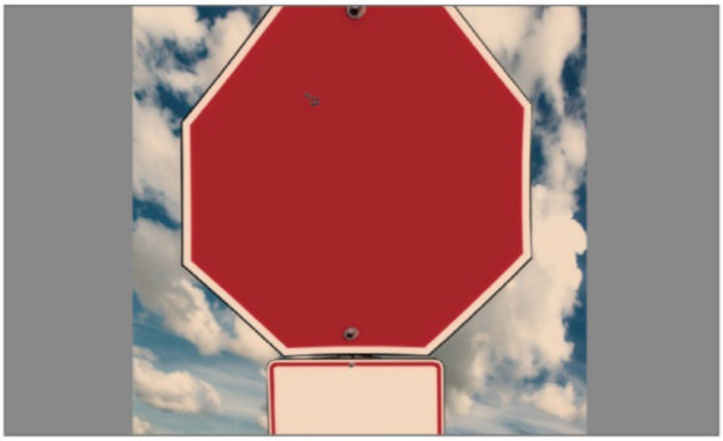
5 If you hold the Shift key as you drag, you can keep the shape's proportions locked. When you let go of the mouse, the image will be cropped in your chosen shape. You then have options available that let you Rotate, Scale and Skew the shape until you have it how you want it.



6 The Perspective Crop Tool (C) lets you draw a crop box around a specific part of your photo that is distorted and gives you a chance to crop and remove the distortion at the same time. You start by drawing a crop box around the area you want to crop.

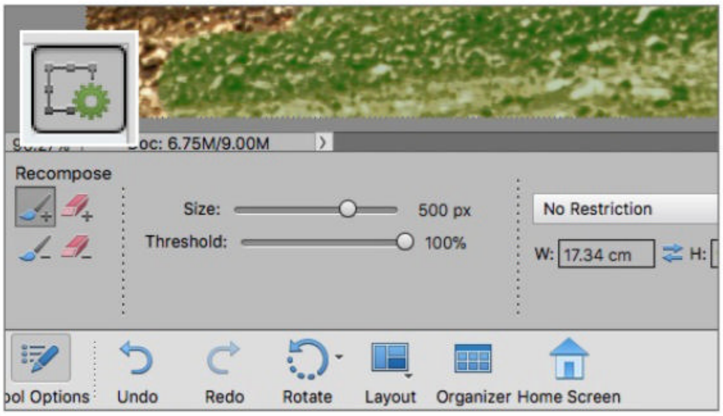


7 You can then begin to manipulate the crop box to match the perspective of the object you are cropping. Use the control points around the crop box to drag the box out to match the subject. In our example, the road sign gives us some helpful straight lines to match the perspective.



8 When you click on the green commit button shaped like a tick, the Perspective Crop Tool will crop and stretch out the image, removing the distortion. It may take a couple of attempts but it can help you rescue some tricky, distorted images.

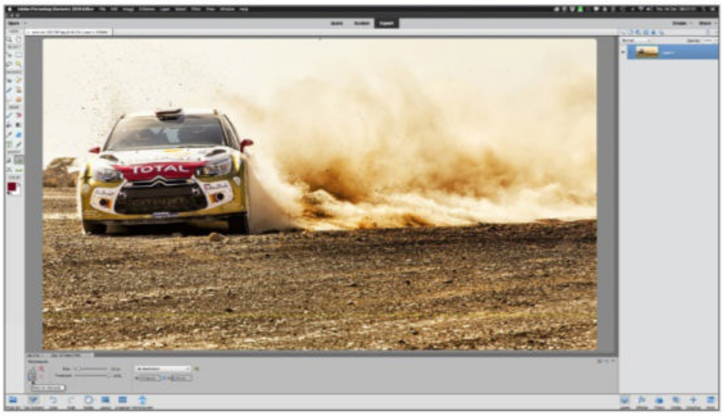
Recompose Tool



Size: 500 px

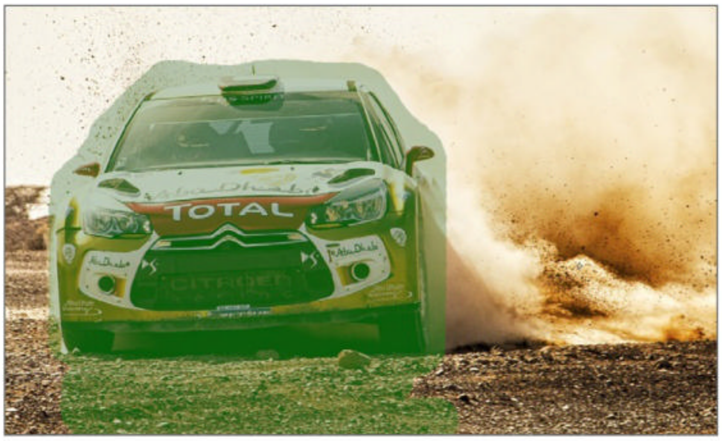
Threshold: 100%

W: 17.34 cm H:

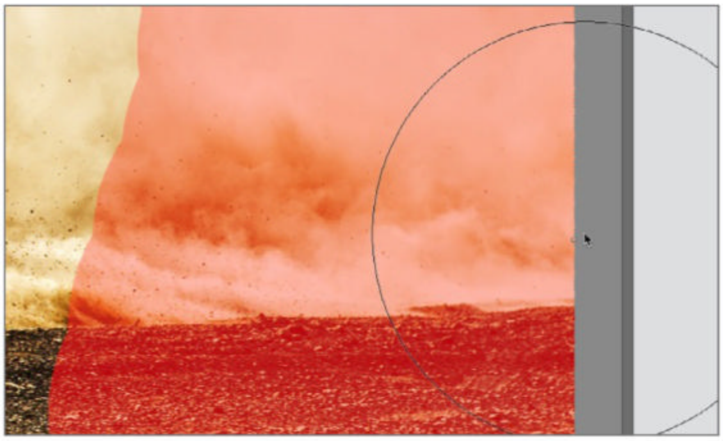


1 The Recompose Tool (W) uses content aware scaling technology to let you scale images to a different proportion, but only scale areas with no detail. You can also select areas to remain untouched by the scaling process for a much better final result.

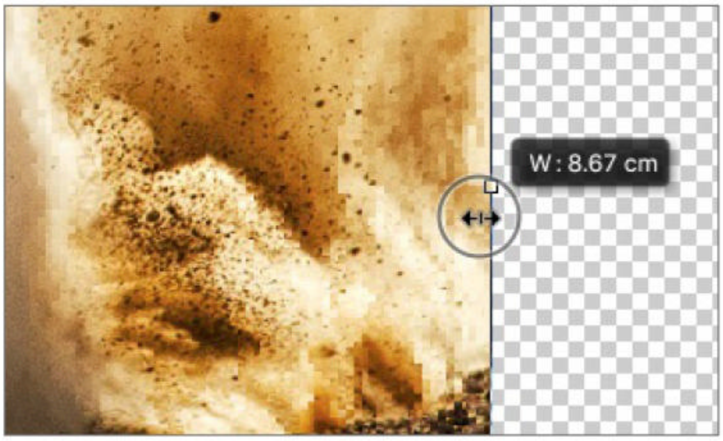
2 Here is an example of a rally car with a lot of empty space to the right. It could be cropped but this image provides a good excuse to try the Recompose Tool. The options panel displays a number of tools to help you with the scaling process.



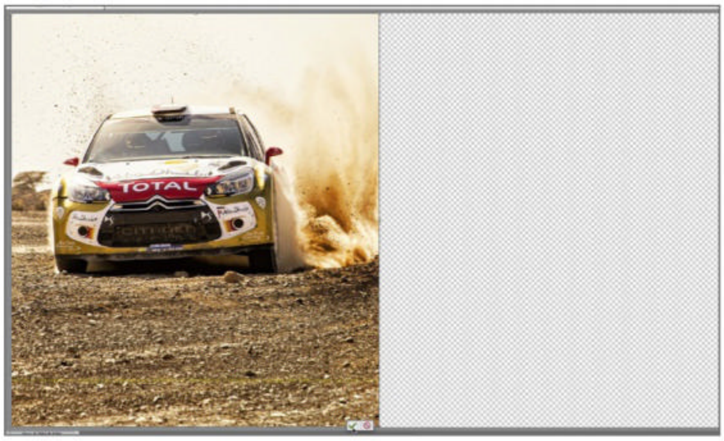
3 You can use the Mark For Protection brush to highlight areas that you want kept intact and untouched during the scaling process. Similarly, you can also make areas that you want removed. You can adjust brush Size and Threshold and any scaling restrictions you wish to apply.



4 Once you have marked out your image and have either selected areas to protect and areas to remove, you can click and drag on the control points around the perimeter of the image. In this case, we are going to drag the right middle control point inwards.

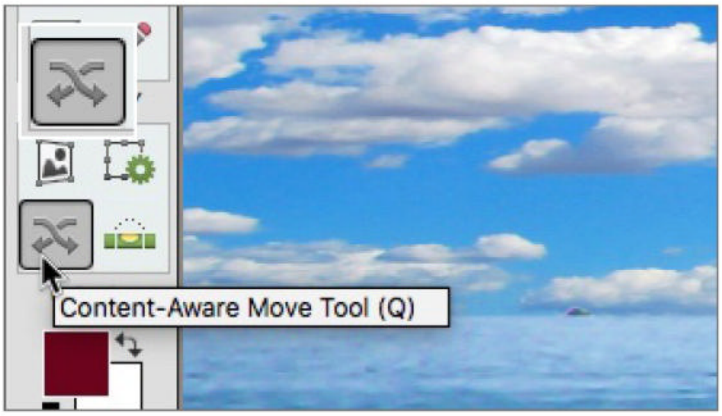


5 You can begin to drag the control point inwards and as you do, all the areas that are unprotected will concertina together and the program will attempt to blend that pixel data together. The areas that are selected to be protected will not be crushed together.

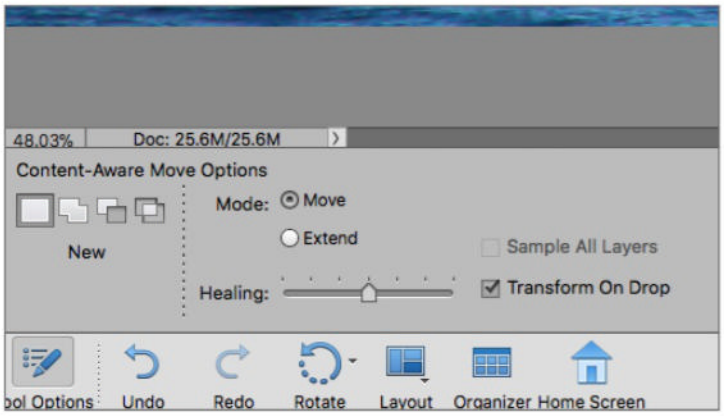


6 The control point can be dragged all the way across the image. All the dirt and dust on the right of the image has been merged into the space that remains now the image is half the width it was originally, but the car is unchanged.

Content Aware Move Tool



1 the Content Aware Move Tool (Q) uses similar technology to the Recompose Tool but in this case it lets you move an object in your photo and place it elsewhere in the shot and blends it back in and fills the original gap left by the subject.



48.03% Doc: 25.6M/25.6M

Content-Aware Move Options

New

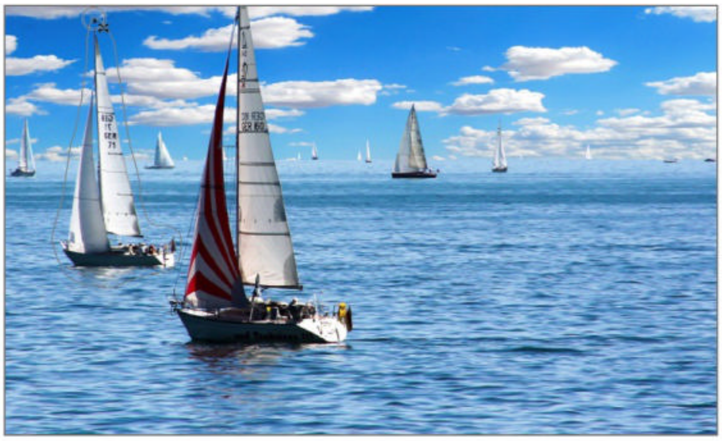
Mode: ● Move ○ Extend

Healing:

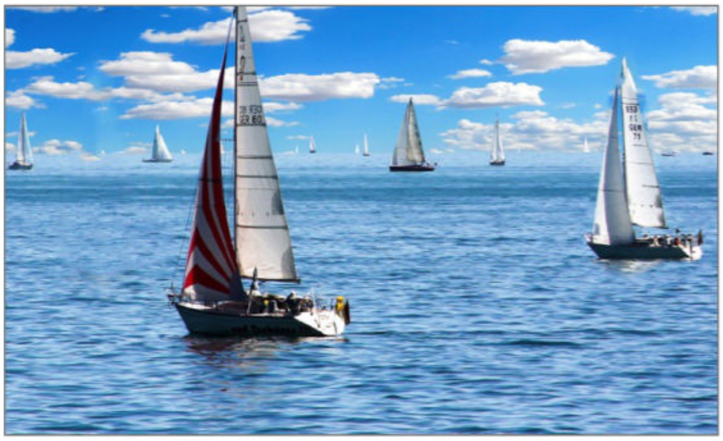
☐ Sample All Layers

☑ Transform On Drop

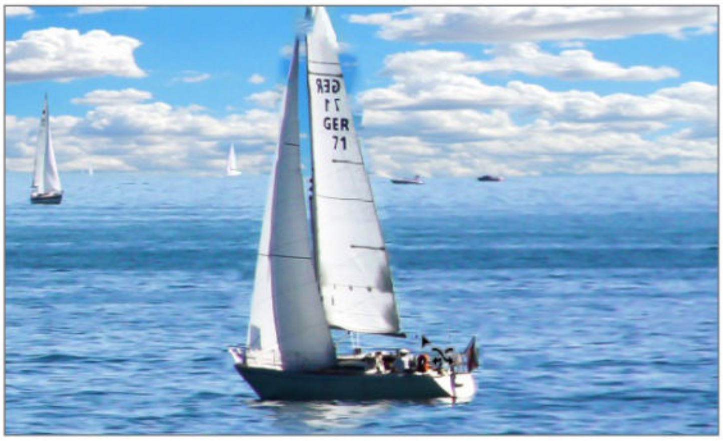
2 The options panel gives you some simple tool parameters. You will need to draw a selection around the object in the photo you wish to move. You can add or subtract from the selection you've made by using the New, Add, Subtract and Intersect options provided.



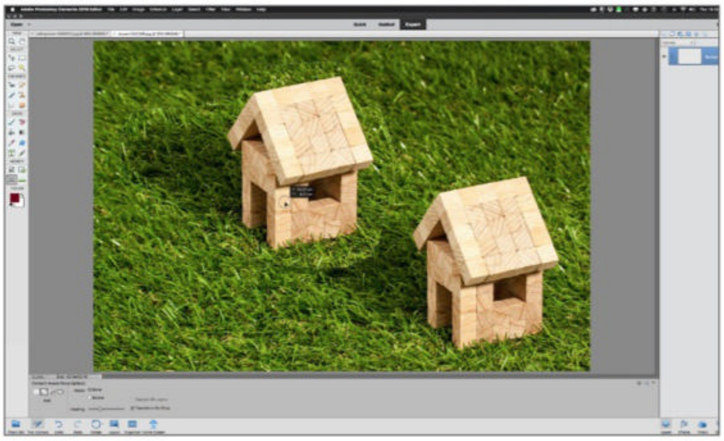
3 With the tool active, you can draw around the subject that is going to be moved. Be aware that areas with complex content can be a challenge and the area you move your subject to needs to be of a similar texture and colour for it to work properly.



4 Enclose your subject in a selection and then drag it to its new location. The Healing slider controls how aggressively it tries to blend the image into the new location and also fill the gap it leaves behind. The Mode can be altered from Move to Extend to stretch your selection if required.

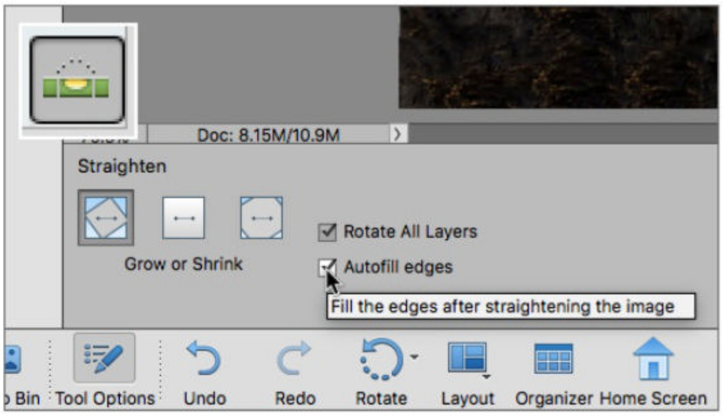


5 The Content Aware Move Tool will blend the image together. It can be a hit and miss process and may require the settings to be tweaked. You can also try selecting more of the area around your subject for more blend data to be used.



6 We tried the sailboat image and also a simple object on grass. The grass image yielded better results after a few attempts but it still needed some cleaning up with the Clone Stamp Tool to remove some obvious artefacts and blend in some untouched grass.

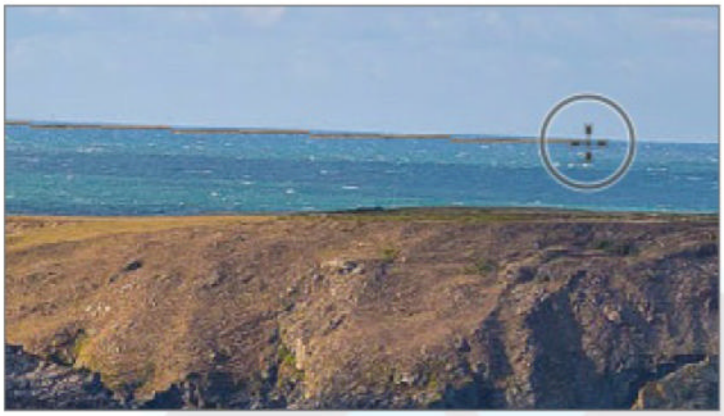
Straighten Tool



☑ Rotate All Layers

☑ Autofill edges

1 The Straighten Tool (P) will easily take care of wonky landscape photos and get them level again. You have a number of options as to how the image is handled once straightened. The canvas can grow as required when rotated, stay the same size or be cropped to remove the background.



2 Simply click and draw along a slanted horizon line that needs to be level. When you let go of the button the horizon will be levelled. There is an option to Autofill Edges. When the image is rotated, any blank areas will be filled with nearby similar textures.

Take Your Skills Further

Now that you've experienced what Elements has to offer and how the major tools work, it's time to try out some more involved projects to help you hone your skills. The Quick and Guided workspaces are all well and good but if you really want to understand more about digital manipulation, then it's time to fire up the Expert workspace and dive in. There's an old saying: 'the best way to learn, is to do'. With that in mind, let's do it!

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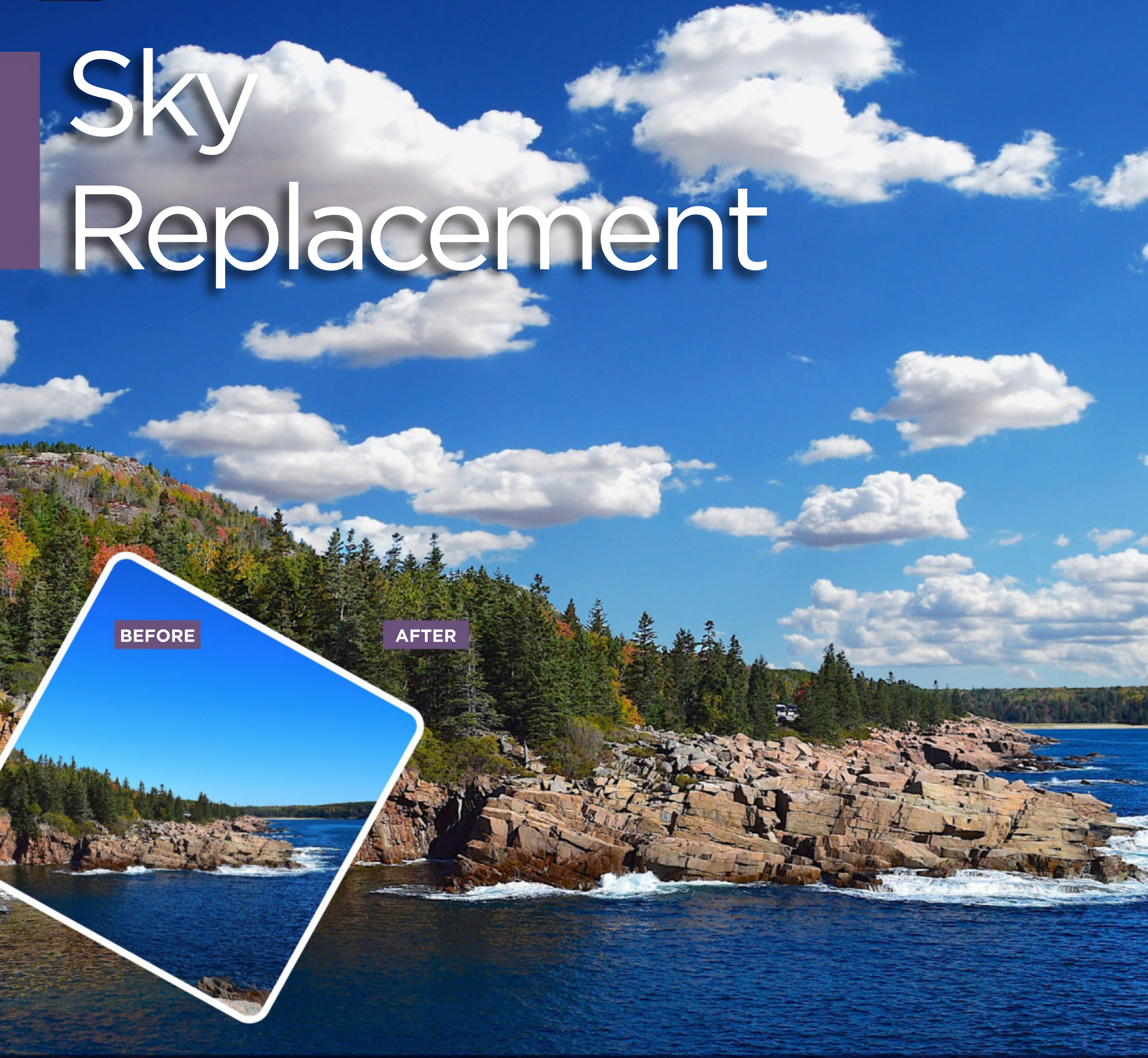
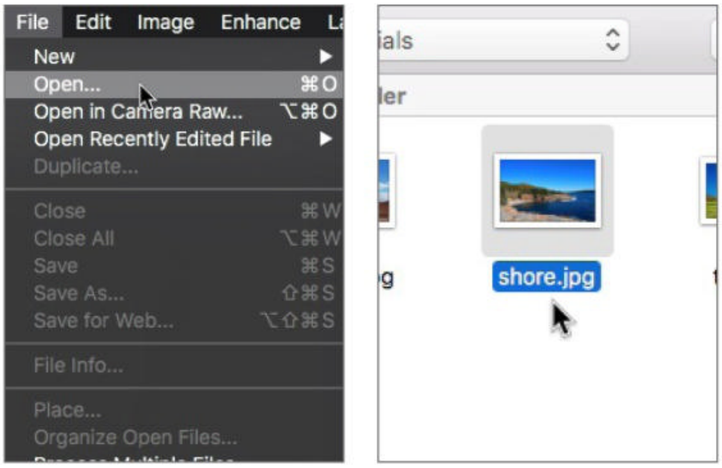
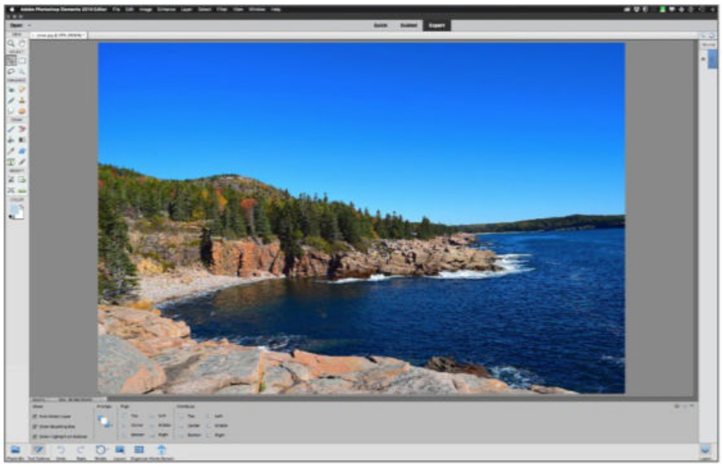
110 Sky Replacement
116 Frequency Separation
122 Composite Images
130 Dodging and Burning
136 How to Add Rain to a Photo
144 Glossary

Sky Replacement



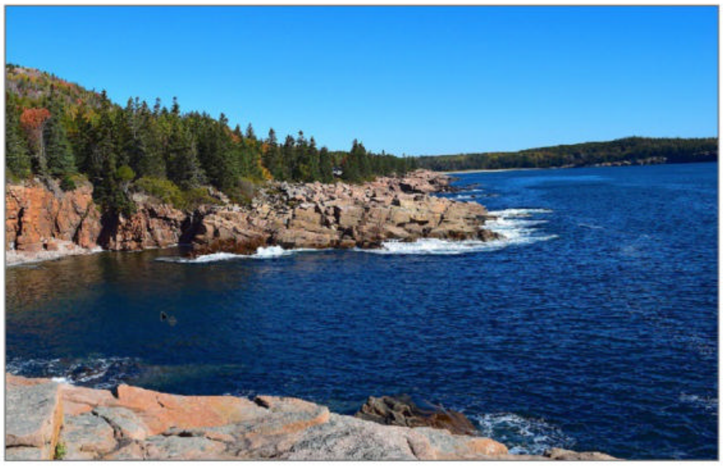
Blue skies are wonderful. They mean we are having a lovely sunny day. This is particularly meaningful if you live in the UK, which is often the butt of jokes about its horrible weather. No better time then to get out and take some photographs. The only problem you may find if you're anything like us, is that landscapes shot on days like this can look a little dull. The light is great, but the sky is lacking in any drama and it's just a big, blue, empty canvas. Sometimes the sky is lovely but it's in the wrong part of the image in relation to the landscape you were trying to shoot. Well, there is an answer to your woes with sky swapping. It requires your primary photo and a photo of a cloudy sky.

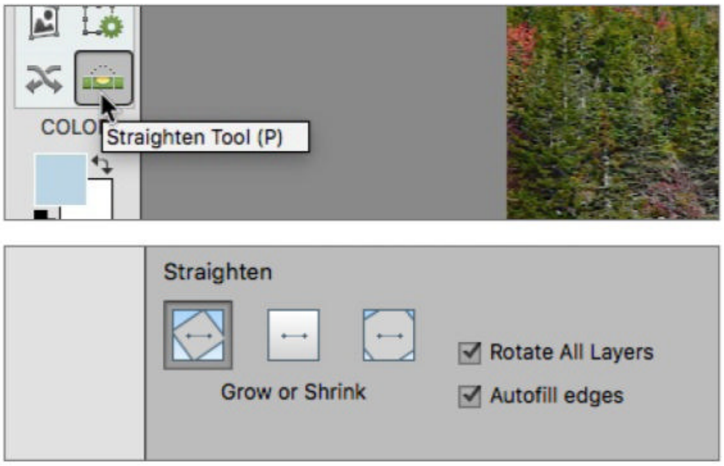

File
Edit
Image
Enhance
New
Open... ⌘O
Open in Camera Raw... ⌥⌘O
Open Recently Edited File
Duplicate...
Close ⌘W
Close All ⌥⌘W
Save ⌘S
Save As... ⇧⌘S
Save for Web... ⌥⇧⌘S
File Info...
Place...
Organize Open Files...
shore.jpg



1 To begin you will need your primary photograph. Go to File > Open (Cmd + O) and use the file browser to navigate to the location your photo is stored. You can double-click the image to open it or highlight it and then click on the Open button in the lower right of the browser window.

2 Our example is a shoreline image taken on a beautiful blue sky day. Unfortunately, that blue sky just looks a bit empty and is in need of a little attention to make it more appealing. All the trees and rock details below make the image look a bit bottom-heavy. Some clouds should help.

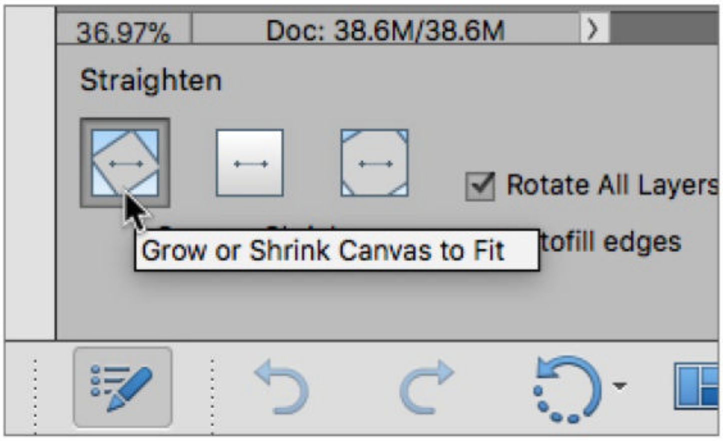



COLOR
Straighten Tool (P)
Straighten
Grow or Shrink

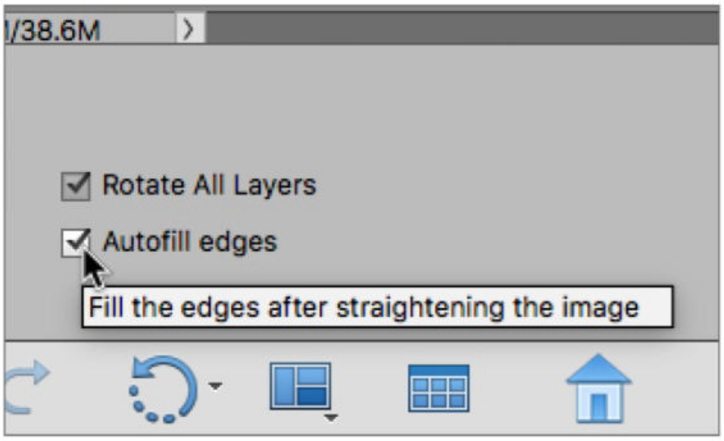
☑ Rotate All Layers
☑ Autofill edges

3 The first thing that will need your attention though is the horizon. In the case of this shot, the camera was tilted slightly and it means the horizon is not on the level. Luckily, there is a tool that can help us sort this out with just a few clicks.

4 Go to the toolbar and in the Modify section and then click on the Straighten Tool (P) to make it active. When you do this, the options panel at the bottom of the screen will display all of the available parameters and options available for that particular chosen tool.


36.97%
Doc: 38.6M/38.6M
Straighten
Grow or Shrink Canvas to Fit

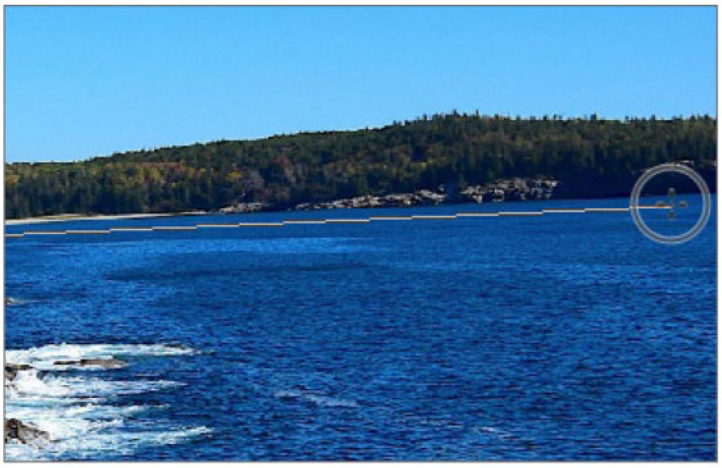
☑ Rotate All Layers


/38.6M
Fill the edges after straightening the image

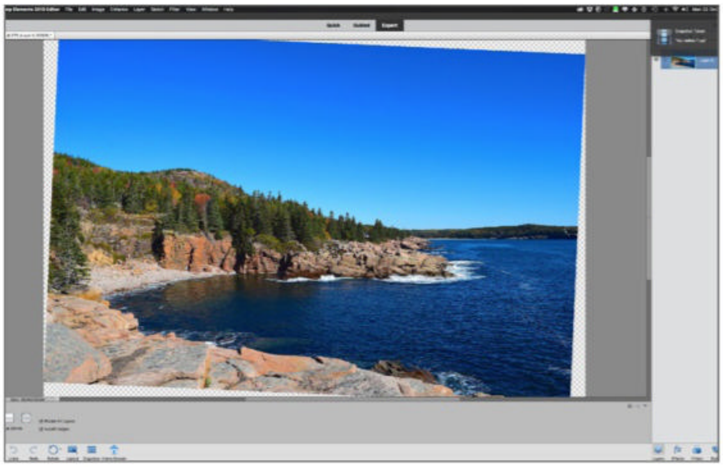
☑ Rotate All Layers
☑ Autofill edges

5 When the image is straightened, you can choose how the crop is dealt with once the photo is rotated. You don't want to lose too much of the photo so choose the Grow or Shrink Canvas to Fit option. This way, it won't matter how much the image rotates, it will not be cropped.

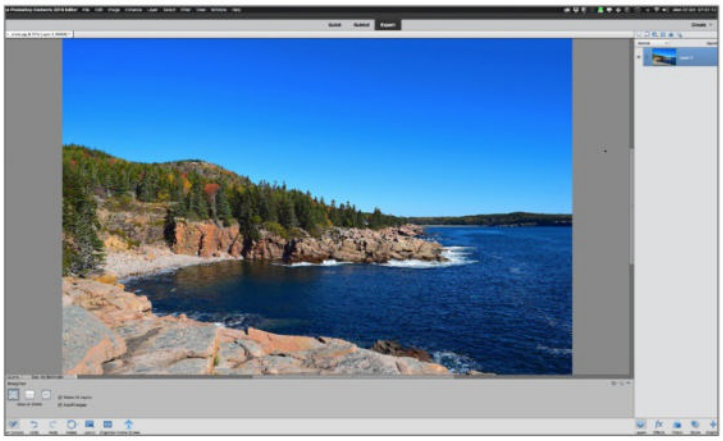
6 Since rotating the mage will create blank areas at the edges of the photo, you can also select the Autofill Edges option. This uses the Content Aware Fill technology to analyse the nearest textures at the edges and fill in the blanks using cloned texture.



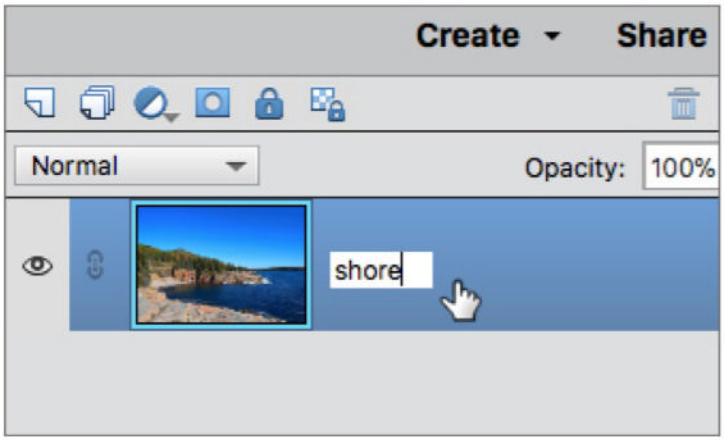
7 Now you can actually straighten that horizon out. Take the Straighten Tool and click and drag a line across a tilted area that you know has to be level. In the back of this photo is a shoreline which can be used as a guide. Drag along it from left to right.



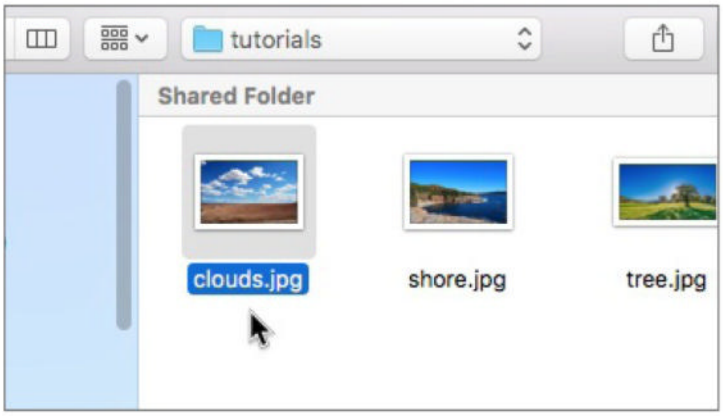
8 When you let go of the mouse, the Straighten Tool rotates the image enough to level out the shoreline. The entire image rotated about 6°, which has created blank areas as the canvas expanded to make sure the photo was not cropped.



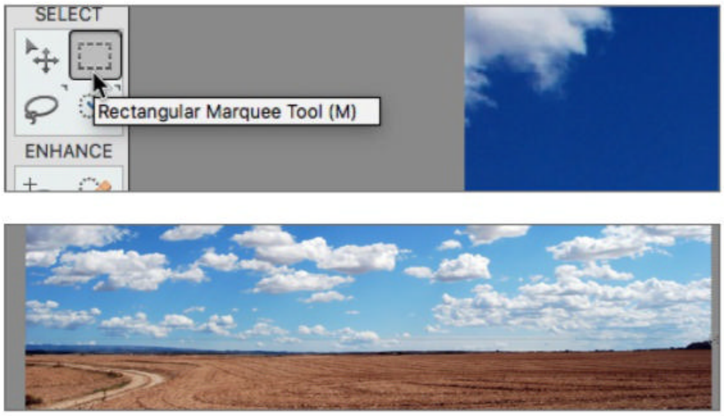
9 When you choose to Autofill the edges, the blank areas are now analysed and then filled with similar textures. Because of the random fractal nature of the trees, rocks and sea, the filled areas match very well, with no obvious cloning errors to be seen.



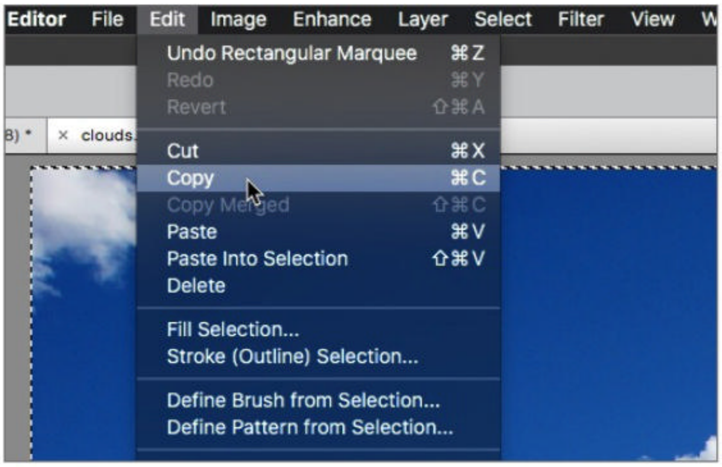
10 If you click on the layer thumbnail for the photo, you can rename it. We called ours 'shore'. Now the image is ready for its blue sky makeover. Go to File > Open (Cmd + O) once again and navigate to the folder where your cloud replacement photo is kept.



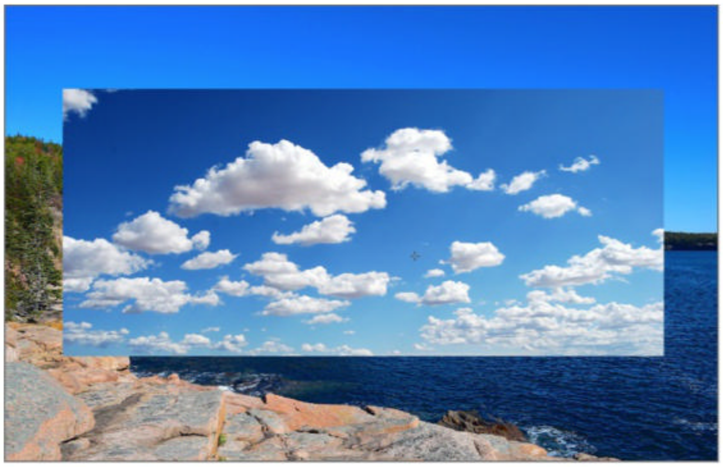
11 Our example clouds were chosen because they are lit in a similar way to the primary photo at roughly the same time of day. This is an important consideration since you want the clouds to look as if they belong in the shot; otherwise the effect is going to look very odd.



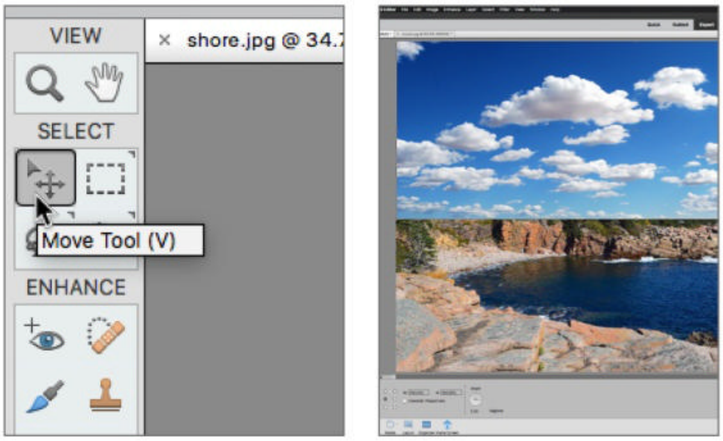
12 Double-click the 'clouds' image to open it. Since you only need the clouds, you can selectively choose just that area to add to the primary photo. Go to the toolbar and choose the Rectangular Marquee Tool (M). You can use this tool to drag a selection box from the top left corner to the right horizon.


Editor File Edit Image Enhance Layer Select Filter View W
Undo Rectangular Marquee ⌘Z
Redo ⌘Y
Revert ⇧⌘A
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into Selection ⇧⌘V
Delete
Fill Selection...
Stroke (Outline) Selection...
Define Brush from Selection...
Define Pattern from Selection...
clouds

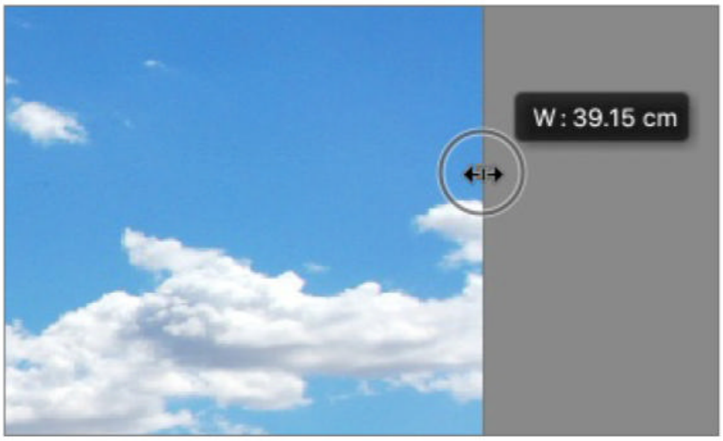
13 When you let go of the mouse the selection you drew will become active with black and white dashes known as 'marching ants'. With the selection active, go to Edit > Copy (Cmd + C) to copy the selected sky area to the clipboard ready to use in your photo.



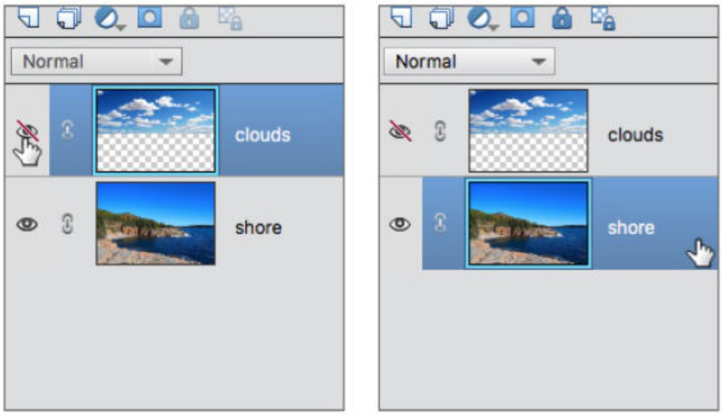
14 Click on the document tab of your primary photo to make it active and go to Edit > Paste (Cmd + V) to paste the copied clouds onto the current photo. It will automatically appear centred on its own layer so as not to destroy the shoreline photo below it. By default the new layer is called 'Layer 1'.


VIEW
shore.jpg @ 34.7
SELECT
Move Tool (V)
ENHANCE

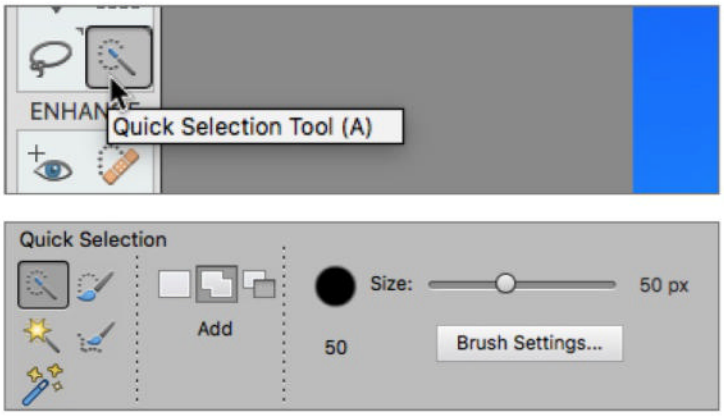
15 Go to the toolbar and choose the Move Tool (V). You can use this to physically click and drag the clouds into the top left corner of the photo and set about making it the right size to match the dimensions of the primary photo.



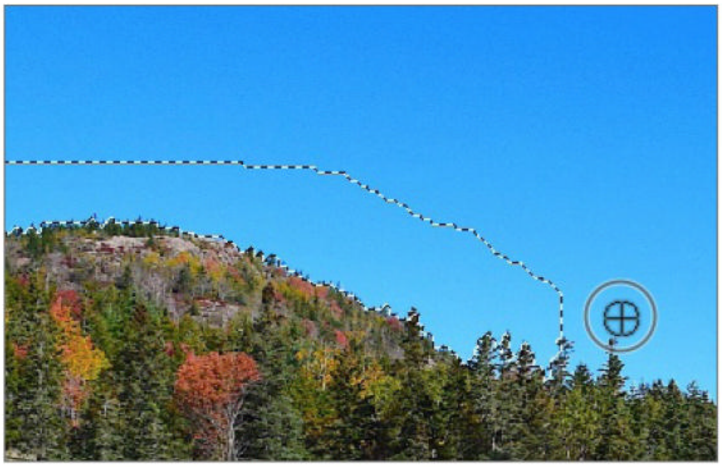
16 You will see that an active layer element will have control points around its perimeter. You can click and drag these control points in order to scale the clouds to fit the new photo. In this example, clicking and dragging the far right centre control point to the edge of the photo.


Normal
clouds
shore
Normal
clouds
shore

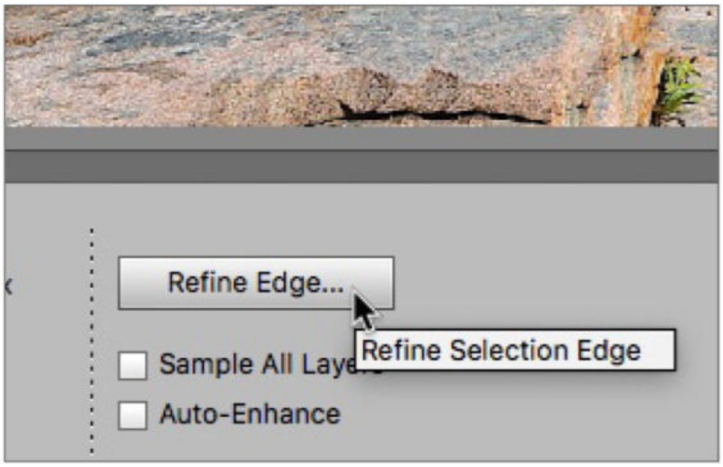
17 You can rename 'Layer 1' as 'clouds'. Now click on the little eye icon to the left of the 'clouds' layer thumbnail. This will make it invisible for the moment. You need to work on the 'shore' layer, so click its thumbnail to make it active.


ENHANCE
Quick Selection Tool (A)
Quick Selection
Add
Size:
50 px
50
Brush Settings...

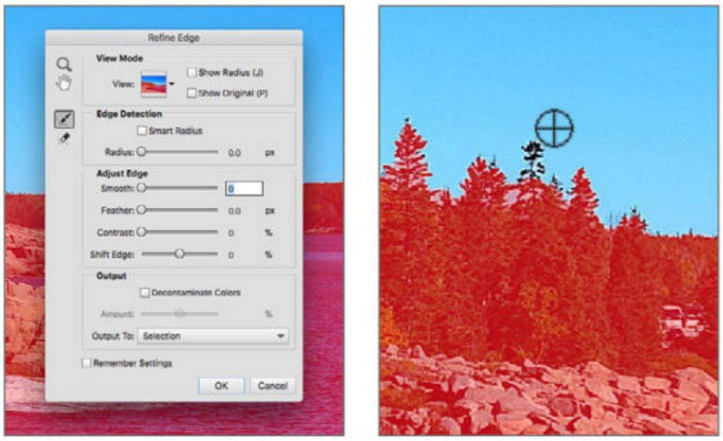
18 Go to the toolbar and choose the Quick Selection Tool (A). You need to use it to make a selection of the sky area. With the Quick Selection Tool active, you will see various options available in the tool options panel at the bottom of the screen. Choose a brush size of about 50 pixels.



19 Use the Quick Selection Tool to start selecting just the blue sky. Drag the cursor over all blue areas, avoiding all others, and it will automatically select as you go. Because the tree line is of a different colour and hard-edged, the selection tool has no real difficulty in choosing just the sky.



20 With all of the sky selected, you can now use the Refine Edge tool to make the selection even more accurate. Click the refine Edge button in the tool options panel to open the Refine Edge dialog panel. In this case, the default Edge Detection and Adjust Edge settings will be fine.



Refine Edge

View Mode

View: ☐ Show Radius (J) ☐ Show Original (P)

Edge Detection

☐ Smart Radius

Radius: 0.0 px

Adjust Edge

Smooth: 0

Feather: 0.0 px

Contrast: 0 %

Shift Edge: 0 %

Output

☐ Decontaminate Colors

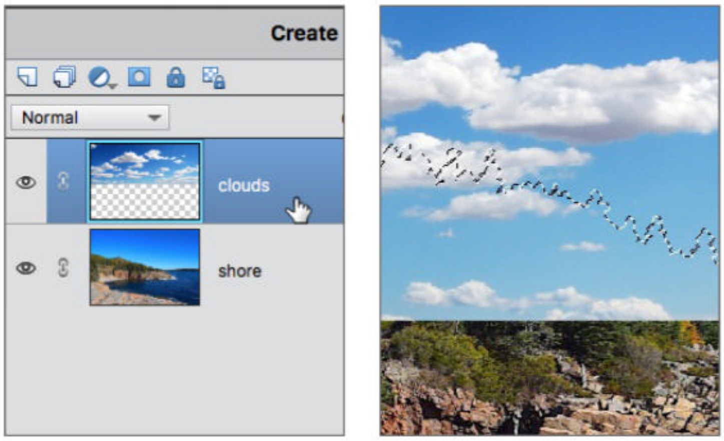
Amount: %

Output To: Selection

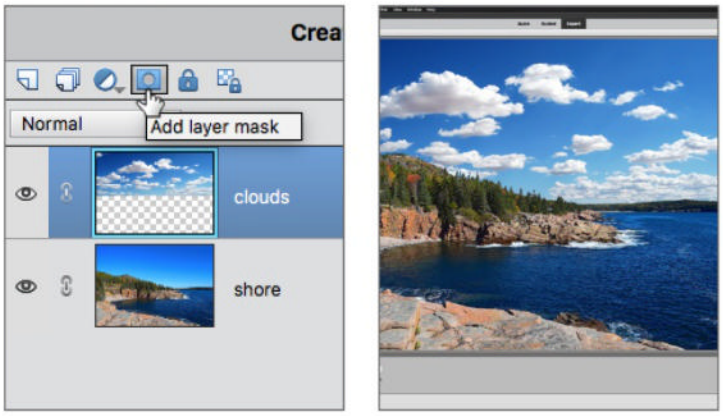
☐ Remember Settings

OK Cancel

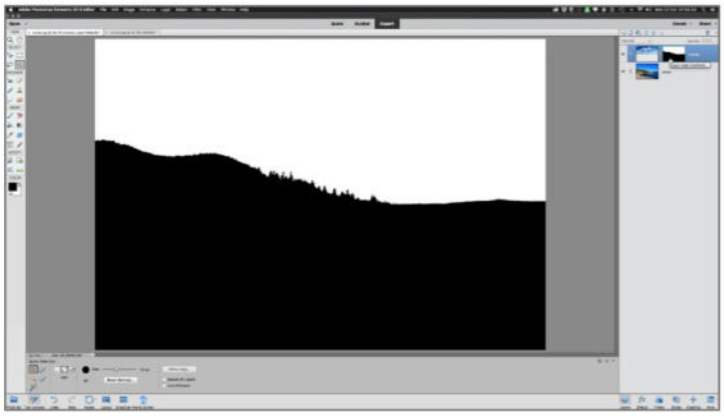
21 Simply start to brush over the areas where the sky meets the horizon line and trees. The Refine Edge tool will make more accurate, targeted refinements, particularly around the tree areas. If you are happy that the selection is as good as it can be, you can click OK to proceed.



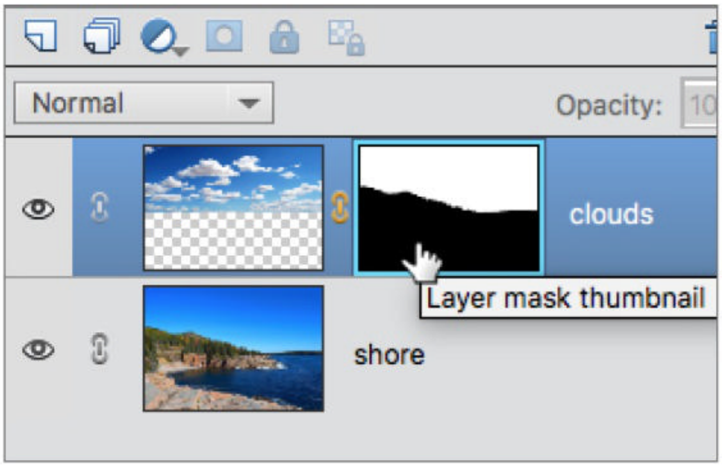
22 The selection edge will be refined, ready for the next step. Click the 'clouds' layer visibility icon to make it visible again and you will see the selection, denoted by 'marching ants', overlaid on the clouds. Keep the selection active and make sure the 'clouds' layer is also active.



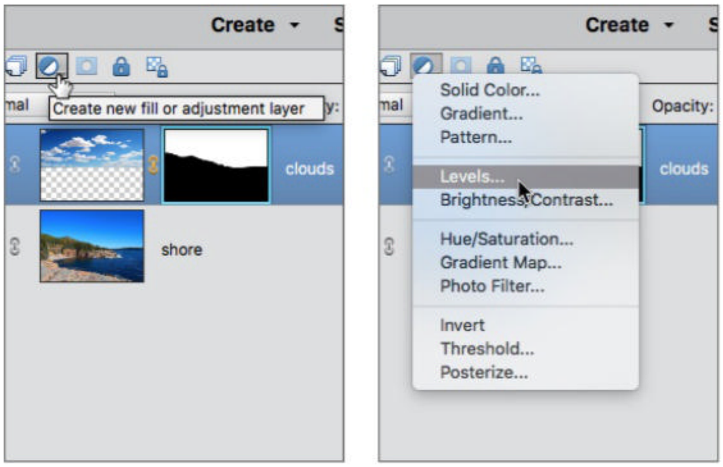
23 Click on the Add Layer Mask button in the layer options panel and a layer mask will automatically be added to the 'clouds' layer in the shape of the active selection. Anything inside the selection is white, anything outside the selection is black.



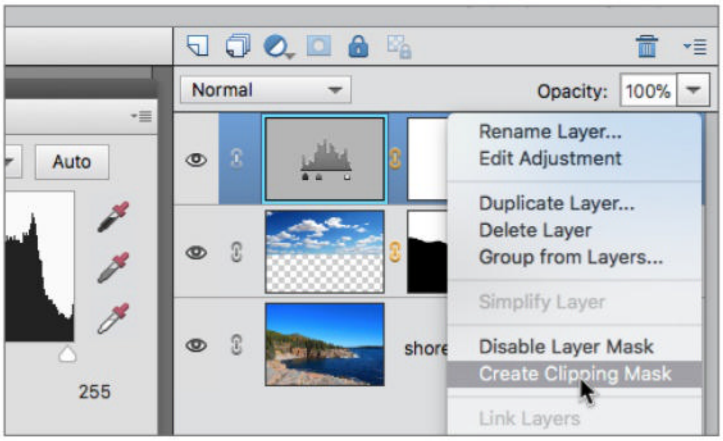
24 When you Alt + left-click on the layer mask thumbnail, you can view the mask on its own in black and white. You can see how the Refine Edge Tool has quite accurately masked the trees and horizon. You can Alt + left-click the layer mask again to return to the normal view.


Normal
Opacity:
clouds
Layer mask thumbnail
shore

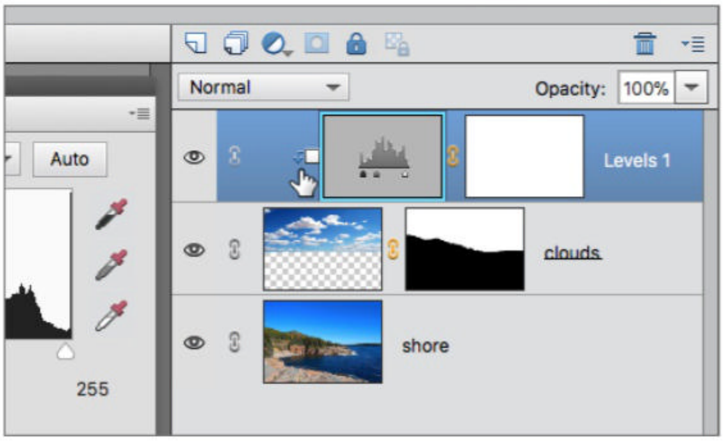
25 With masks, the rule of thumb to keep in mind is that white reveals part of a masked image, whereas black will conceal areas of your photo. In this case, the clouds are allowed to be visible but anything below the trees is hidden by the black areas of the mask.


Create
Create new fill or adjustment layer
clouds
shore
Opacity:
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Photo Filter...
Invert
Threshold...
Posterize...

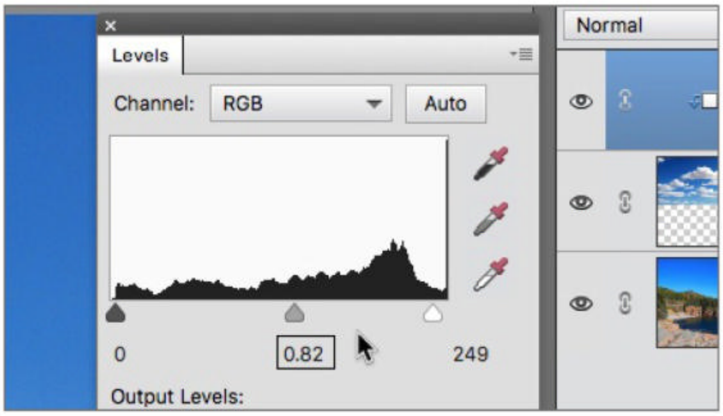
26 It would be good if the sky was just a little darker to match the exposure of the primary photo. Keep the 'clouds' layer active and click the Create New Fill or Adjustment Layer. Select Levels from the menu that appears. A 'Levels 1' adjustment layer will be added above the 'clouds' layer.


Normal
Opacity: 100%
Auto
255
shore
Rename Layer...
Edit Adjustment
Duplicate Layer...
Delete Layer
Group from Layers...
Simplify Layer
Disable Layer Mask
Create Clipping Mask
Link Layers

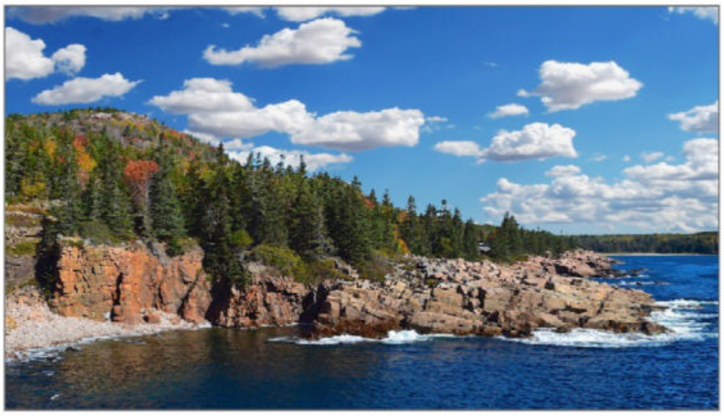
27 Right-click the 'Levels 1' adjustment layer and choose Create Clipping Mask from the context menu that appears. This will clip the adjustment layer to the 'clouds' layer which is directly below it in the stack. Any adjustments made will only affect the 'clouds' layer and nothing else.


Normal
Opacity: 100%
Auto
255
Levels 1
clouds
shore

28 A small box with an arrow will appear to the left of the adjustment layer thumbnail to indicate it has been clipped to the layer below. A Levels dialog panel will open automatically, ready for you to make adjustments to the clouds.

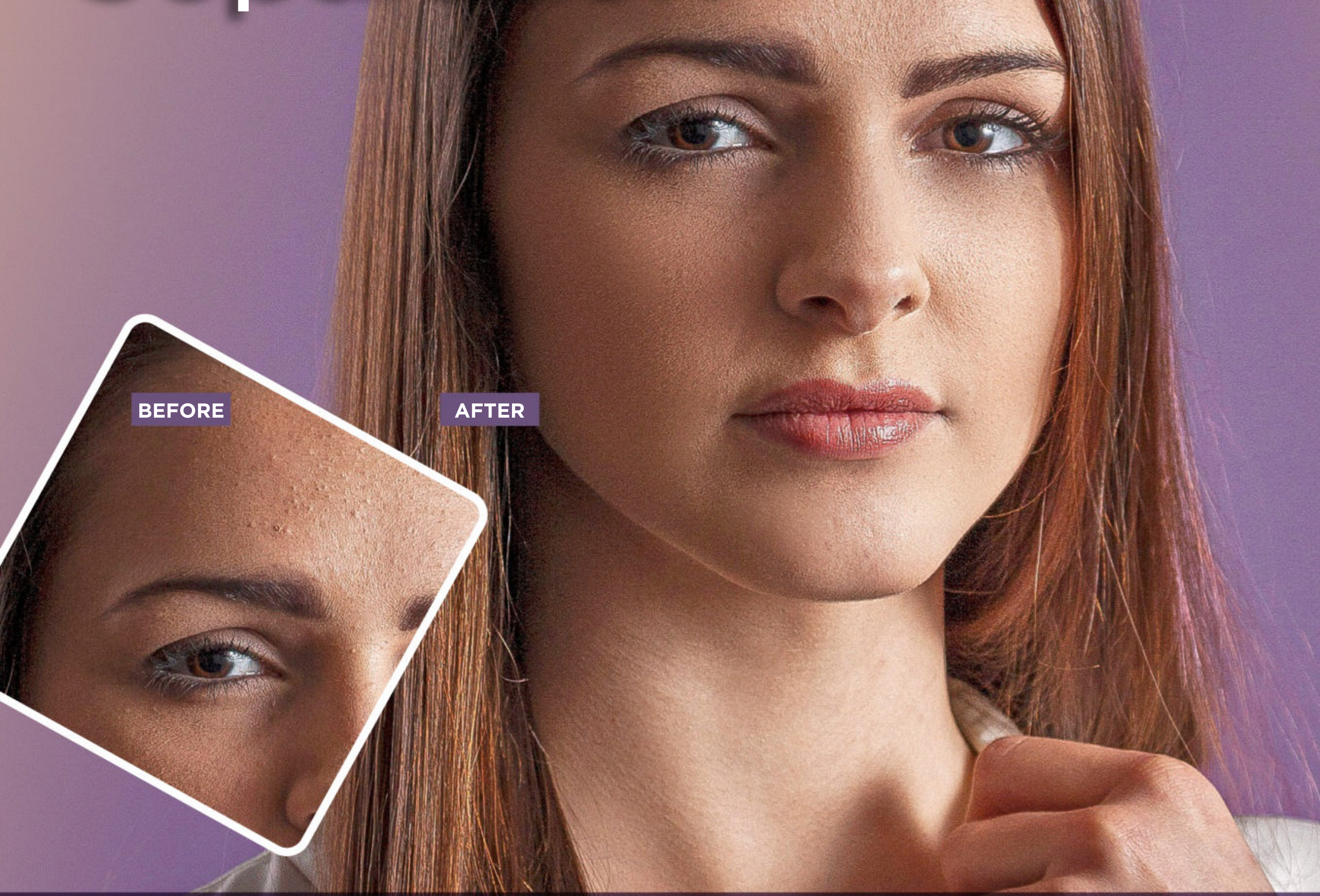

Levels
Channel: RGB
Auto
0
0.82
249
Output Levels:
Normal

29 The sliders in the Levels panel allow you to darken and lighten the Shadows, Midtones and Highlight areas of the photo. Dragging the Midtones slider to the right slightly will darken the sky. You can experiment with all the sliders until you have something you like.



30 With that, your sky replacement is complete; you can go to File > Save As and save your layered document as a PSD file. This will keep all your edits intact should you ever want to revisit this image and make more amends to it.

Frequency Separation



Thanks to digital technology you can be a makeup artist and control exactly how you want your subject to look. Naturally, there are numerous ways you can go about retouching skin. Some techniques are very simple but do not give natural results. Some people take it to extremes and end up with their models looking like mannequins. All we are looking to do is make our model's skin look as healthy and glowing as possible. We are going to use a technique called frequency separation. Simply put, you break the base image down into two components. One layer carries just colour and tonal information, the other layer holds detail and texture. This means you can work on one, without affecting the other. It's a simple and effective method.

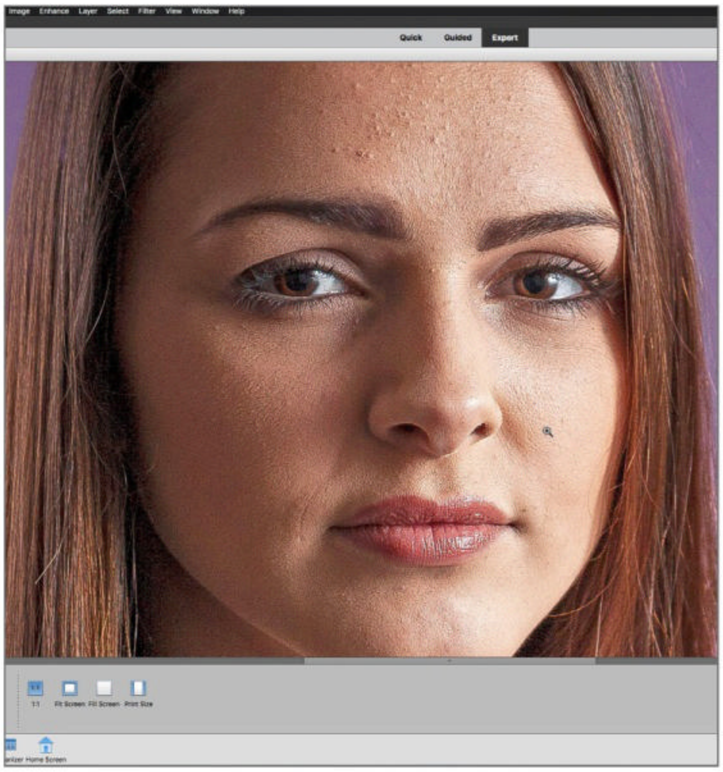
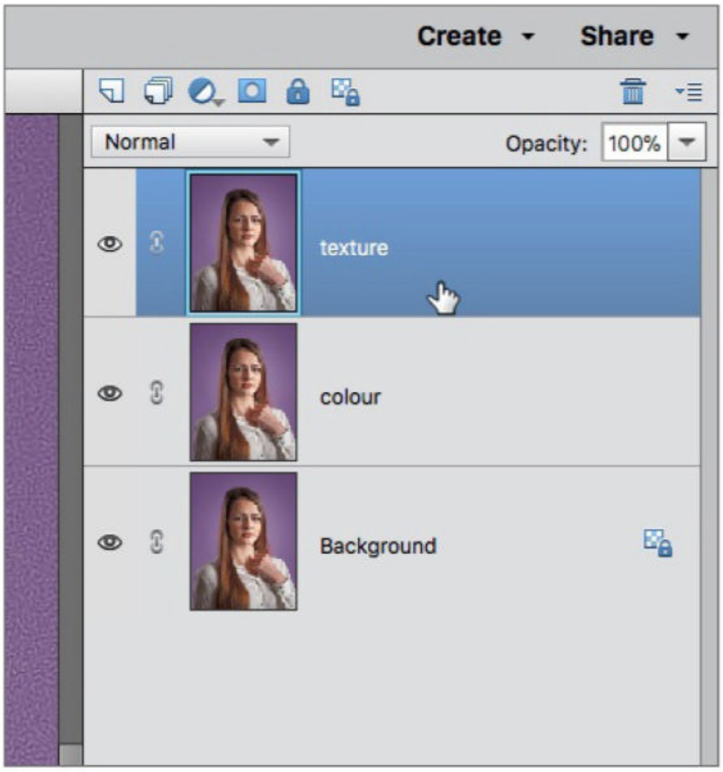
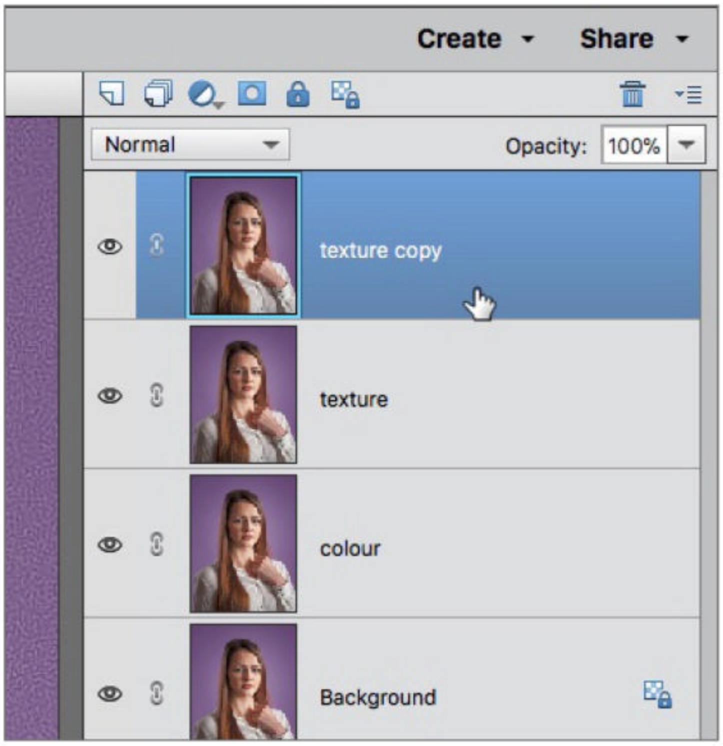


Image Enhance Layer Select Filter View Window Help
Quick Guided Expert
1:1 Fit Screen Fill Screen Print Size

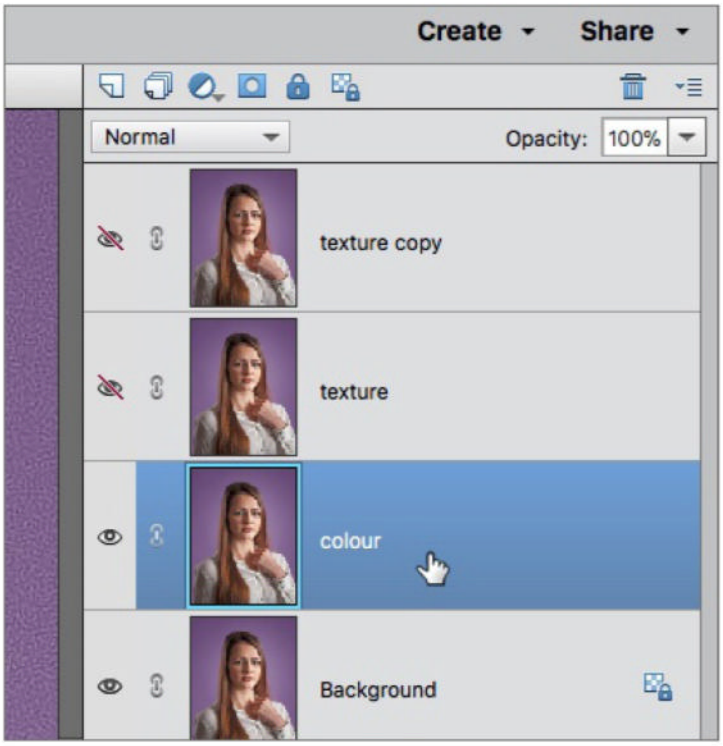
1 Our example is from a portrait shoot of a young girl called Courtney. Open the photo in Elements as a new document. Courtney has some makeup applied but she had some spots that the makeup couldn't obscure so we are going to improve her complexion by removing the blemishes from her forehead.


Create
Share
Normal
Opacity: 100%
texture
colour
Background

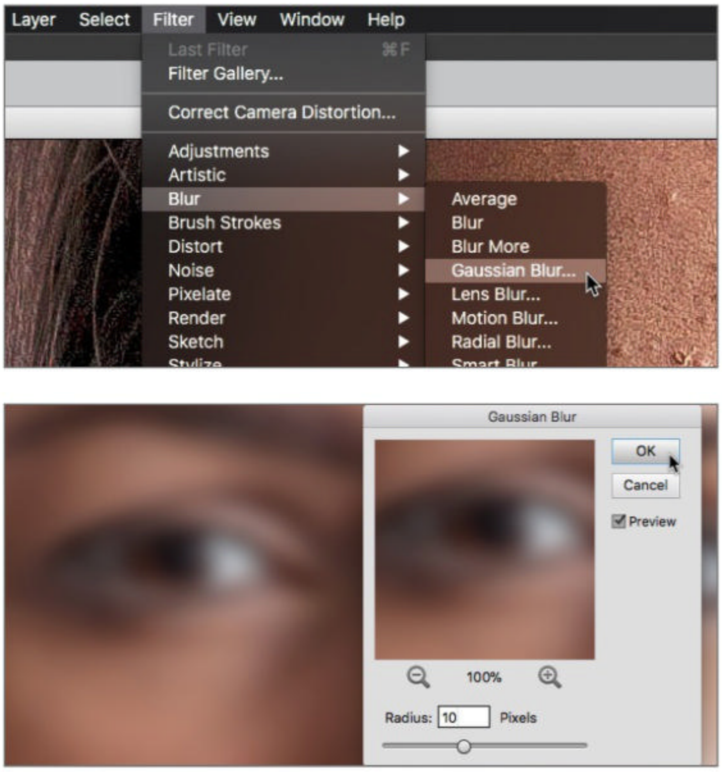
2 Click the 'Background' layer to make sure it is active; it will highlight in blue to let you know it is selected. Then press Cmd + J to create a duplicate layer. Name this layer 'colour'. Highlight the 'colour' layer then press Cmd + J once more to create yet another layer which you can name 'texture'.


Create
Share
Normal
Opacity: 100%
texture copy
texture
colour
Background

3 Make sure the 'texture' layer is now highlighted and press Cmd + J one more time to create a layer that will be called 'texture copy'. These are all the layers you need to begin creating your two main layers of texture and colour to edit.

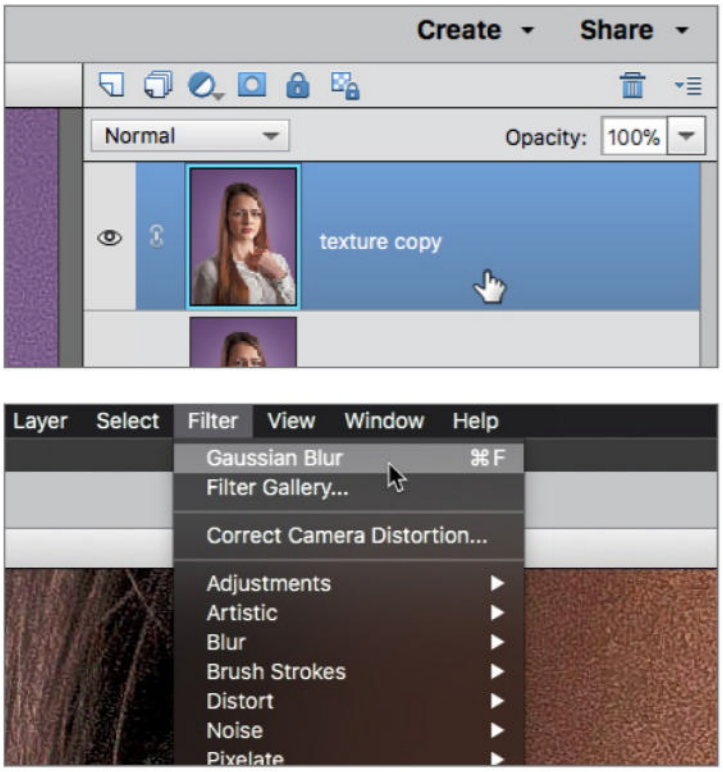

Create
Share
Normal
Opacity: 100%
texture copy
texture
colour
Background

4 Make 'texture copy' and 'texture' invisible for the moment by clicking on their visibility icons to hide them. Make the 'colour' layer active. What you are going to do is turn this layer into colour data only. To do that you need to blur this layer to remove any obvious detail.


Layer
Select
Filter
View
Window
Help
Last Filter ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sketch
Stylize
Average
Blur
Blur More
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Smart Blur
Gaussian Blur
OK
Cancel
☑ Preview
100%

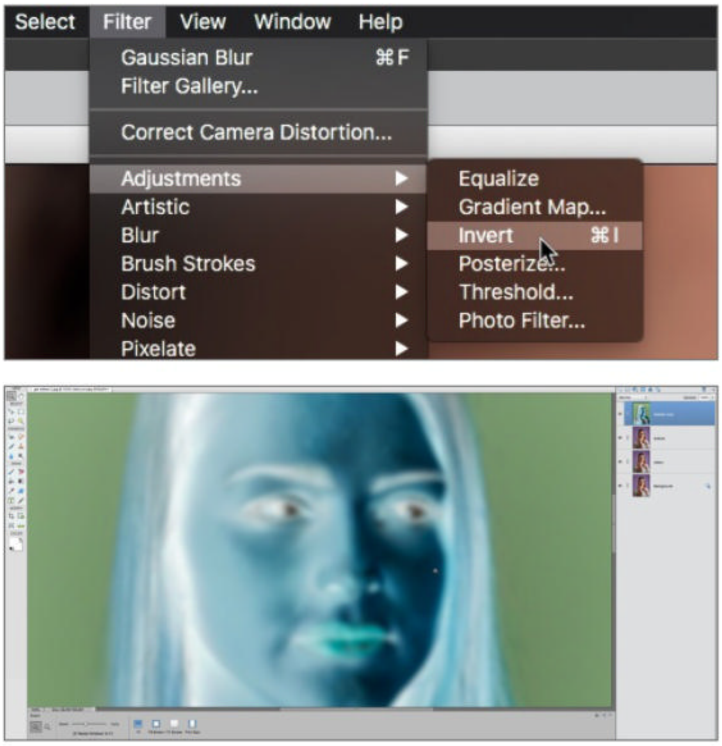
Radius: 10 Pixels

5 Go to Filter > Blur > Gaussian Blur to call up the blur dialog panel. Set the blur Radius to about 10 pixels. You have to apply just enough blur to remove any hard details but leave the general shape and colour intact. Do not over blur the image and merge colours together too much.

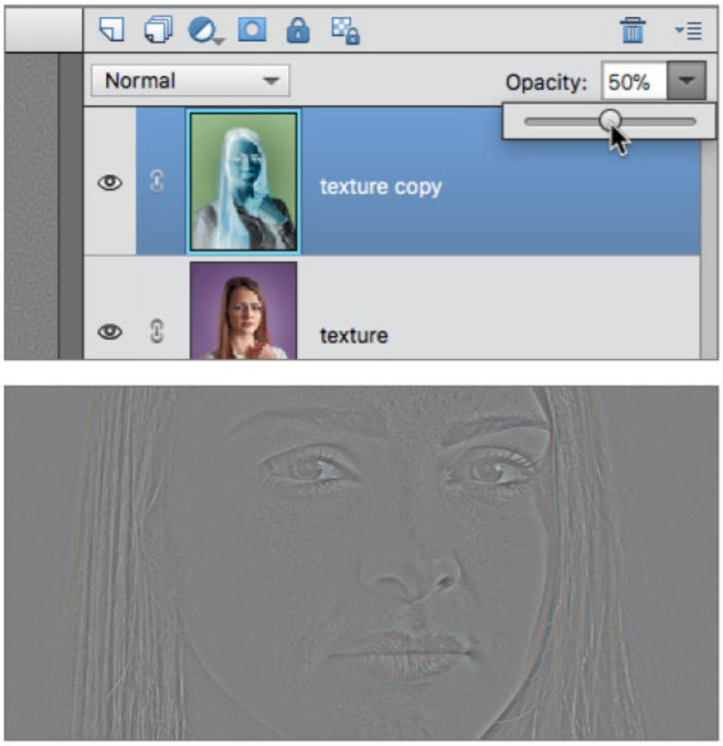

Create
Share
texture copy
Layer
Select
Filter
View
Window
Help
Gaussian Blur ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate

Normal
Opacity: 100%

6 Make all the other layers visible again and make the 'texture copy' layer at the top of the layer stack active. You need to apply the same blur amount to this layer. Go to Filter and the top menu item will be the last effect you applied. You can also press Cmd + F to apply the last filter you used.

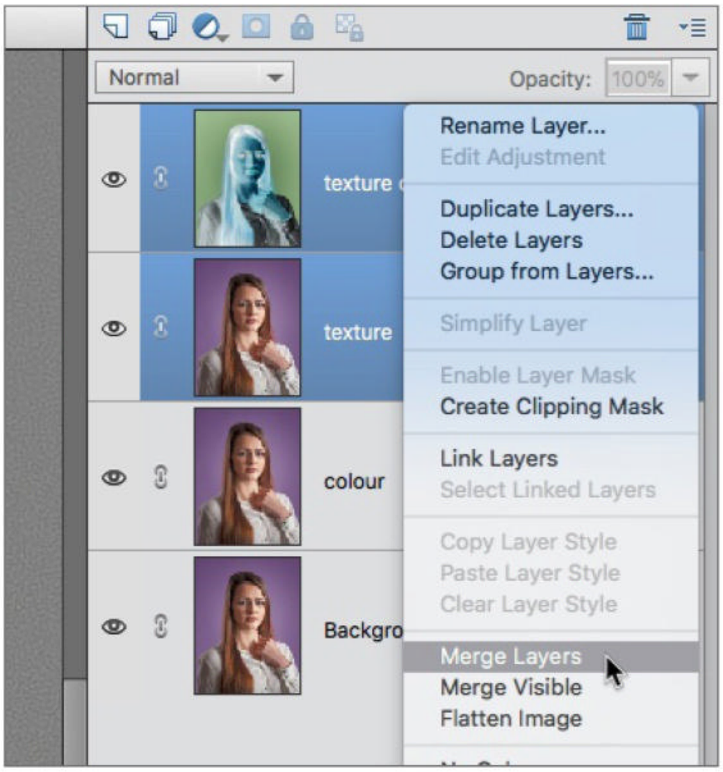

Select
Filter
View
Window
Help
Gaussian Blur ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Equalize
Gradient Map...
Invert ⌘I
Posterize...
Threshold...
Photo Filter...

7 The 'texture copy' layer is blurred to the same degree as the 'colour' layer. You can use this layer and the un-blurred 'texture' layer below it to create the second component needed for the skin retouch. To do this, go to Filter > Adjustments > Invert (Cmd + I) to invert the 'texture copy' layer colours.

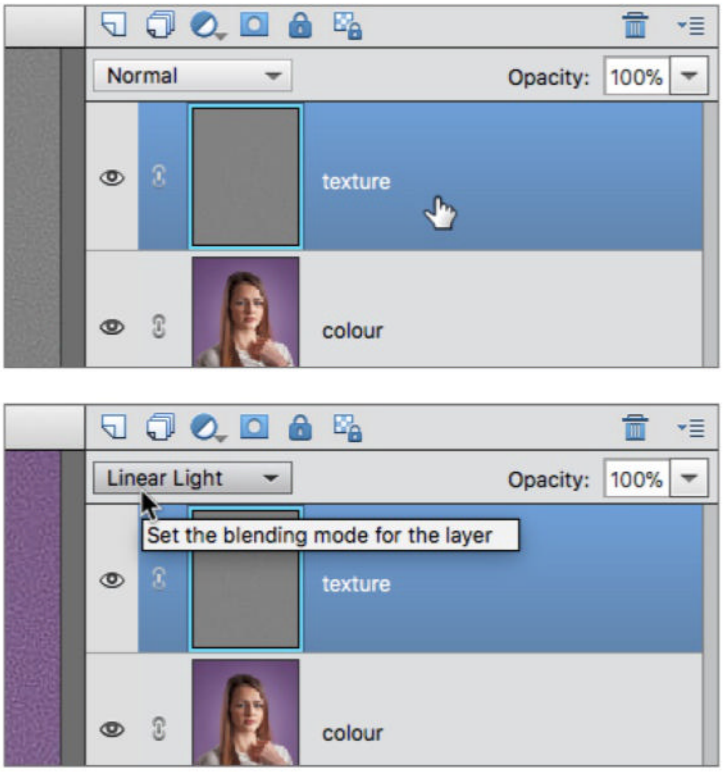

texture copy
texture

Normal
Opacity: 50%

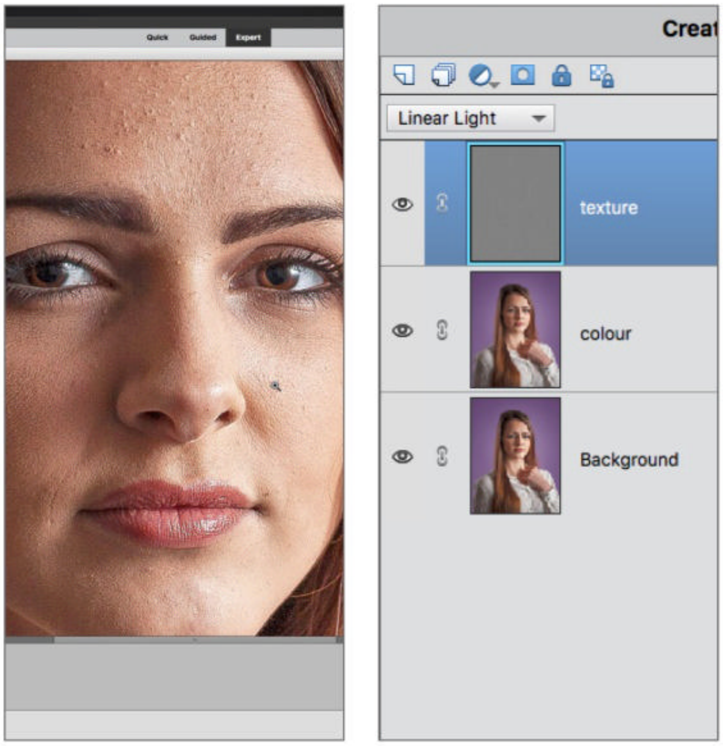
8 All the colours of the 'texture copy' layer will be inverted like a colour negative. With the 'texture copy' layer still active, move the Opacity slider down to 50%. What you see now is a combination of the 'texture' layer below and the current layer at 50% opacity. These two layers need to be merged.


Normal
Opacity: 100%
texture c
texture
colour
Backgro
Rename Layer...
Edit Adjustment
Duplicate Layers...
Delete Layers
Group from Layers...
Simplify Layer
Enable Layer Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style
Merge Layers
Merge Visible
Flatten Image

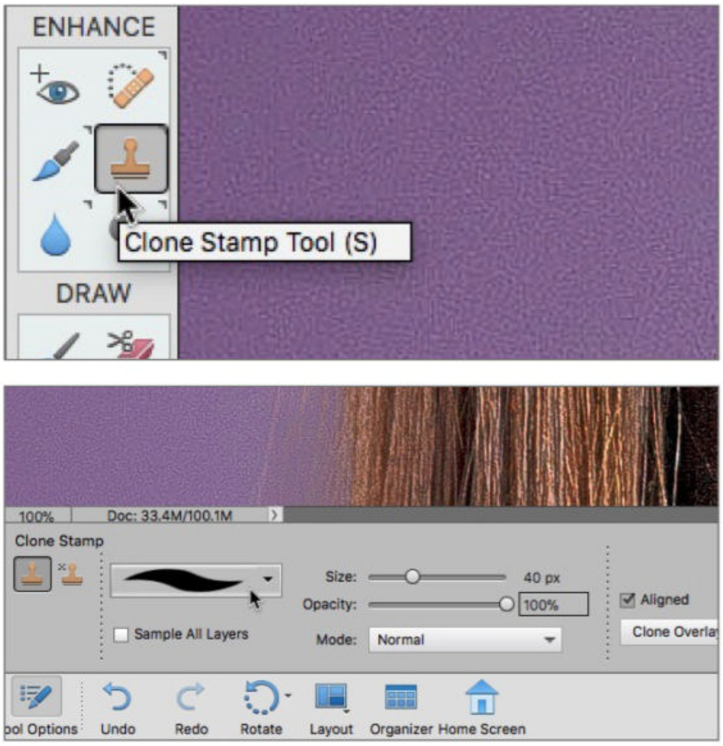
9 Hold the Shift key and click on the 'texture' and 'texture copy' layers to select them both, then right-click them to call up the context menu. Choose Merge Layers to merge them into one layer. You can rename this layer 'texture' now that it is ready to use.


Normal
Opacity: 100%
texture
colour
Linear Light
Opacity: 100%
Set the blending mode for the layer
texture
colour

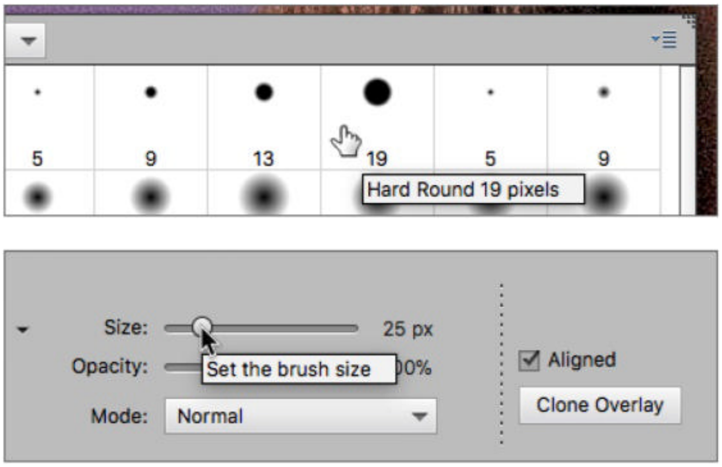
10 Next, keeping the new 'texture' layer active, go to the Blend Mode button and choose Linear Light from the dropdown list that appears. This will blend the 'texture' layer into the 'colour' layer below and the result of the two should look identical to the original image.


Quick
Guided
Expert
Creat
Linear Light
texture
colour
Background

11 You now have your two components. The top 'texture layer is detail only with no colour data and the 'colour' layer is only colour information with no real detail. This is the process of frequency separation in action. Editing is much simpler now colour and detail are separated from each other.


ENHANCE
Clone Stamp Tool (S)
DRAW
100%
Doc: 33.4M/100.1M
Clone Stamp
Size: 40 px
Opacity: 100%
Mode: Normal
Sample All Layers
Aligned
Clone Overla
ool Options
Undo
Redo
Rotate
Layout
Organizer Home Screen

12 Click on the 'texture' layer to make it active. Texture will be your first stop for cleaning up the skin. Go to the toolbar and choose the Clone Stamp Tool (S). When you click on it, you will see various options become available down in the tool options panel.



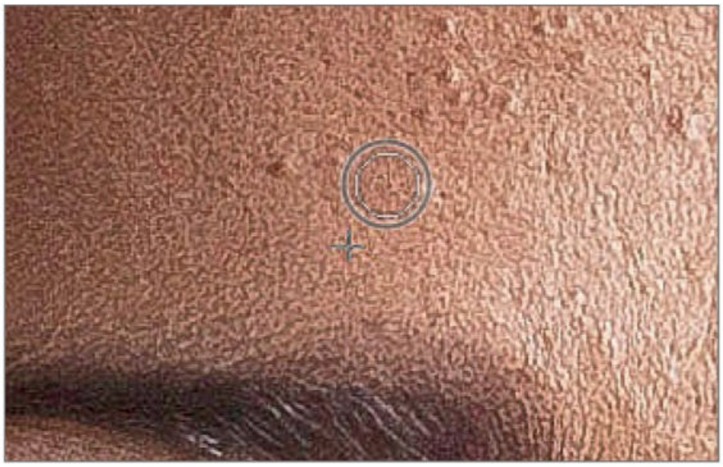
Size: 25 px

Opacity: 00%

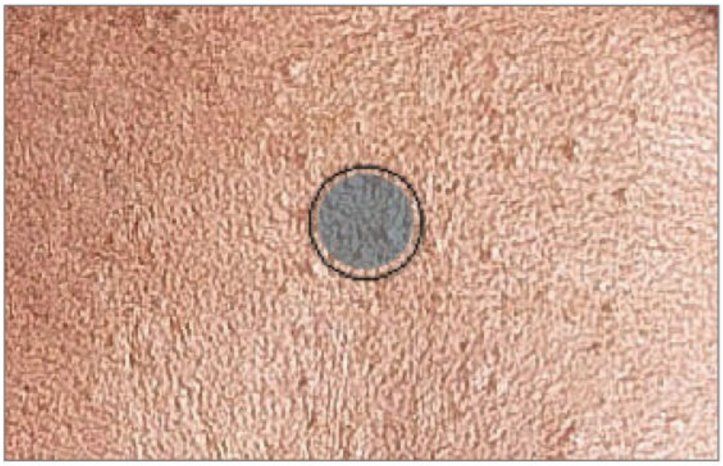
Mode: Normal

☑ Aligned

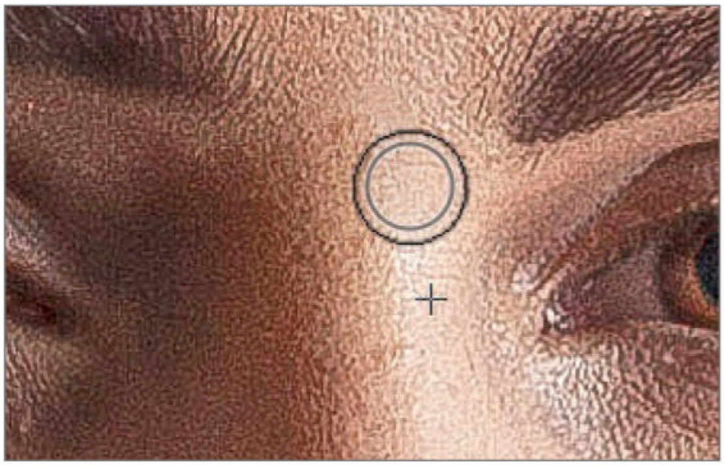
13 Go to the brush picker and choose a hard round brush. You can alter its size later. Hard brushes generally work better for the kind of cloning of skin we are about to do. You can use the Size slider to set a brush of about 25 pixels. To begin with, keep the Aligned box unchecked and Mode kept as Normal.



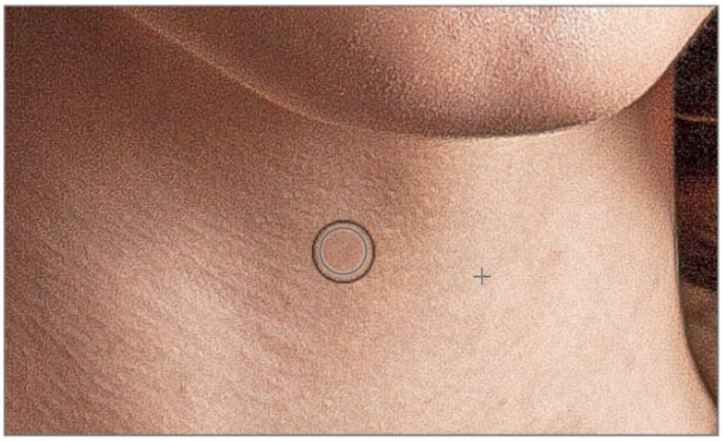
14 Now the process of cleaning the skin can start. Place your cursor over an area of skin that is clean and unblemished close to the first area you wish to start retouching. Press the Alt key and a small target cursor will appear. Left-click the cursor over the clean skin to set that as your clone source.



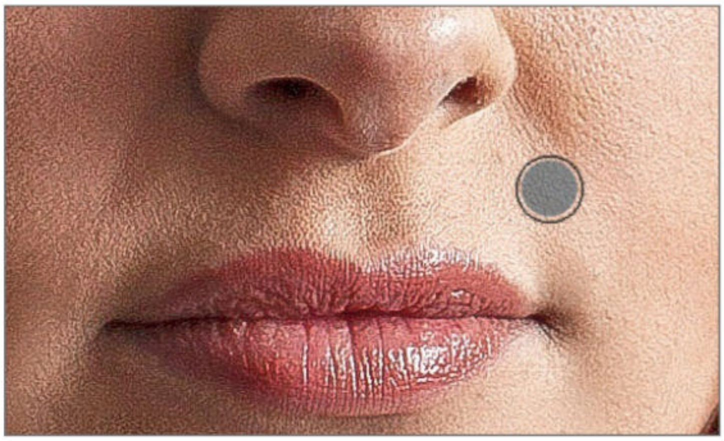
15 Now you can move your cursor over the nearest area of blemished skin you want to retouch. You should see a realtime representation of the clone source at the cursor position. When you click over a blemish, the clean source area will be 'stamped' over the blemish.



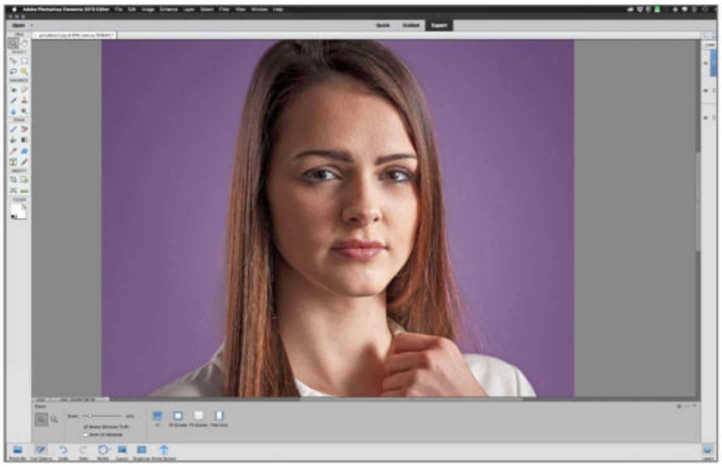
16 Now you can carefully begin to clone clean skin over the blemishes on her face. You can always press Alt and choose a new area of clean skin as your clone source if the texture changes too much and needs to be updated. Remember that all these edits are only happening on the 'texture' layer.



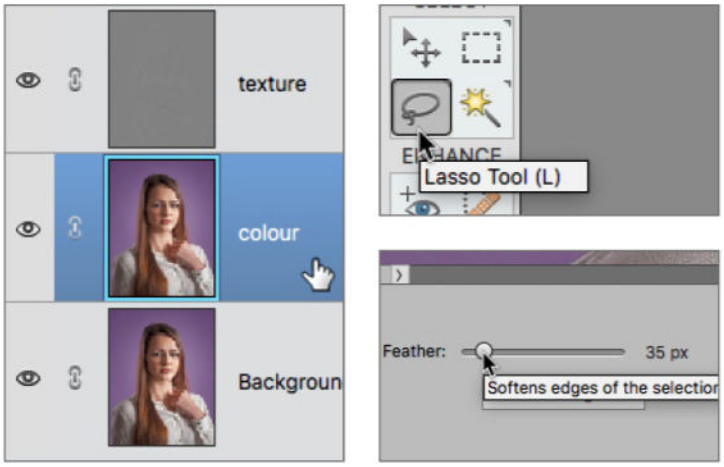
17 Take you time with this part of the process. Keep changing your clone source to avoid the build up of repeating patterns that give the game away as to the use of cloning. You can use the Size slider to make the brush larger or smaller if needed as well.



18 Once you are happy that her forehead is done, you can make amends to any other areas of her face and neck that might cleaning up. You can remove wrinkles in exactly the same way by cloning clean skin over them. Stray hairs can also be cleaned up as well.

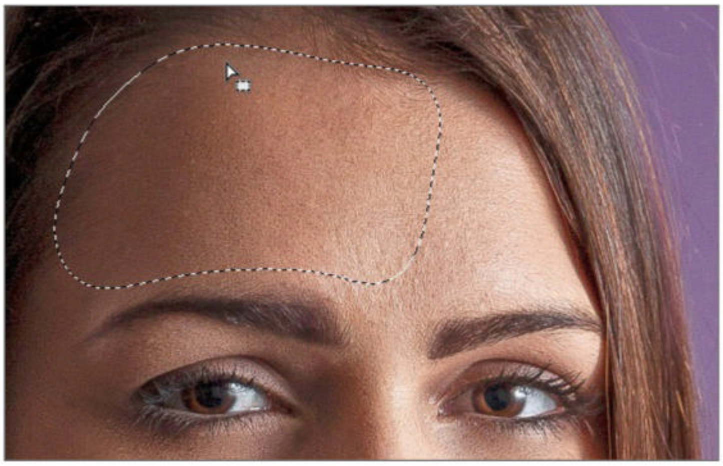


19 Now that the 'texture' layer is completed and her skin is looking flawless, you can turn your attention to the 'colour' layer and even out any mottling that may be present. This is an optional step, but it does give the portrait that extra level of professionalism and is very flattering.

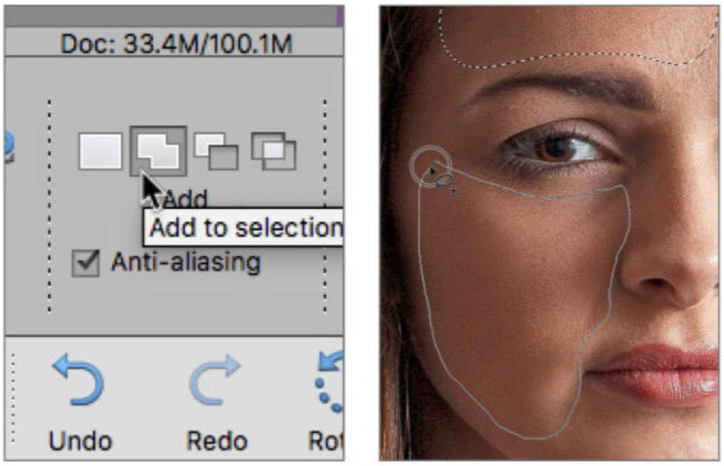


Feather: 35 px

20 Make the 'texture' layer invisible and make the 'colour' layer active. Go to the toolbar and choose the Lasso Tool (L). The Lasso optional panel will show you various options available for this tool. Go to the Feather slider and set it to about 35 pixels to soften the selection you are about to make.



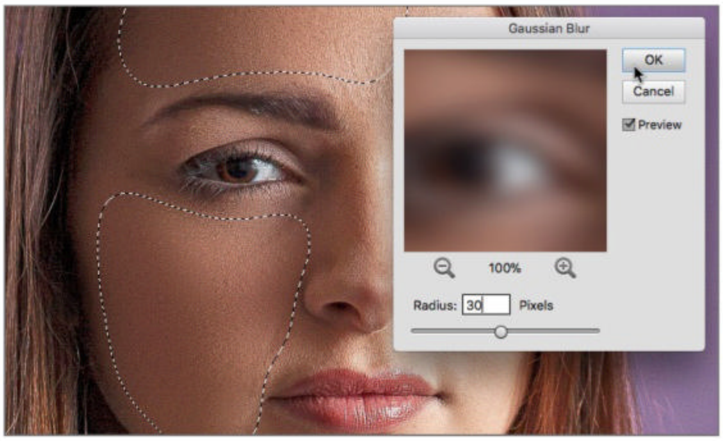
21 There is a small amount of mottling visible on her forehead which we want to remove, as well as softening the shadows around her left cheek, nose and chin. Draw around the areas you want to soften with the Lasso Tool. Join up to your start point and the selection will be closed and softened by 35 pixels.



Doc: 33.4M/100.1M

☑ Anti-aliasing

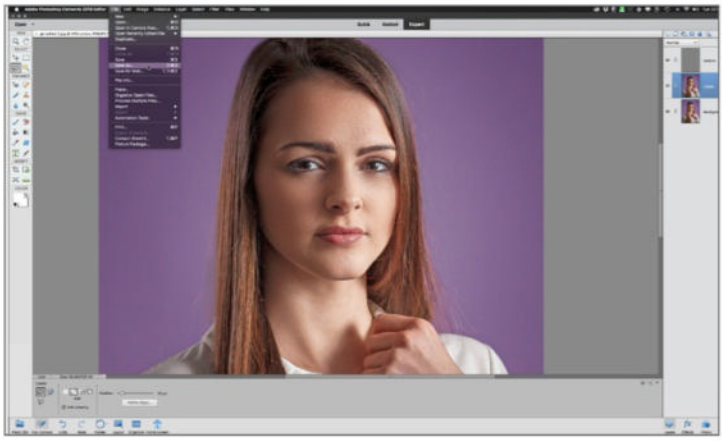
22 Press the Shift key or click the Add button in the options panel to add more selections. An area around her left cheek has also been included and again, softened by 35 pixels to avoid any hard edges to the colour. Keep this selection active for the next part.



☑ Preview

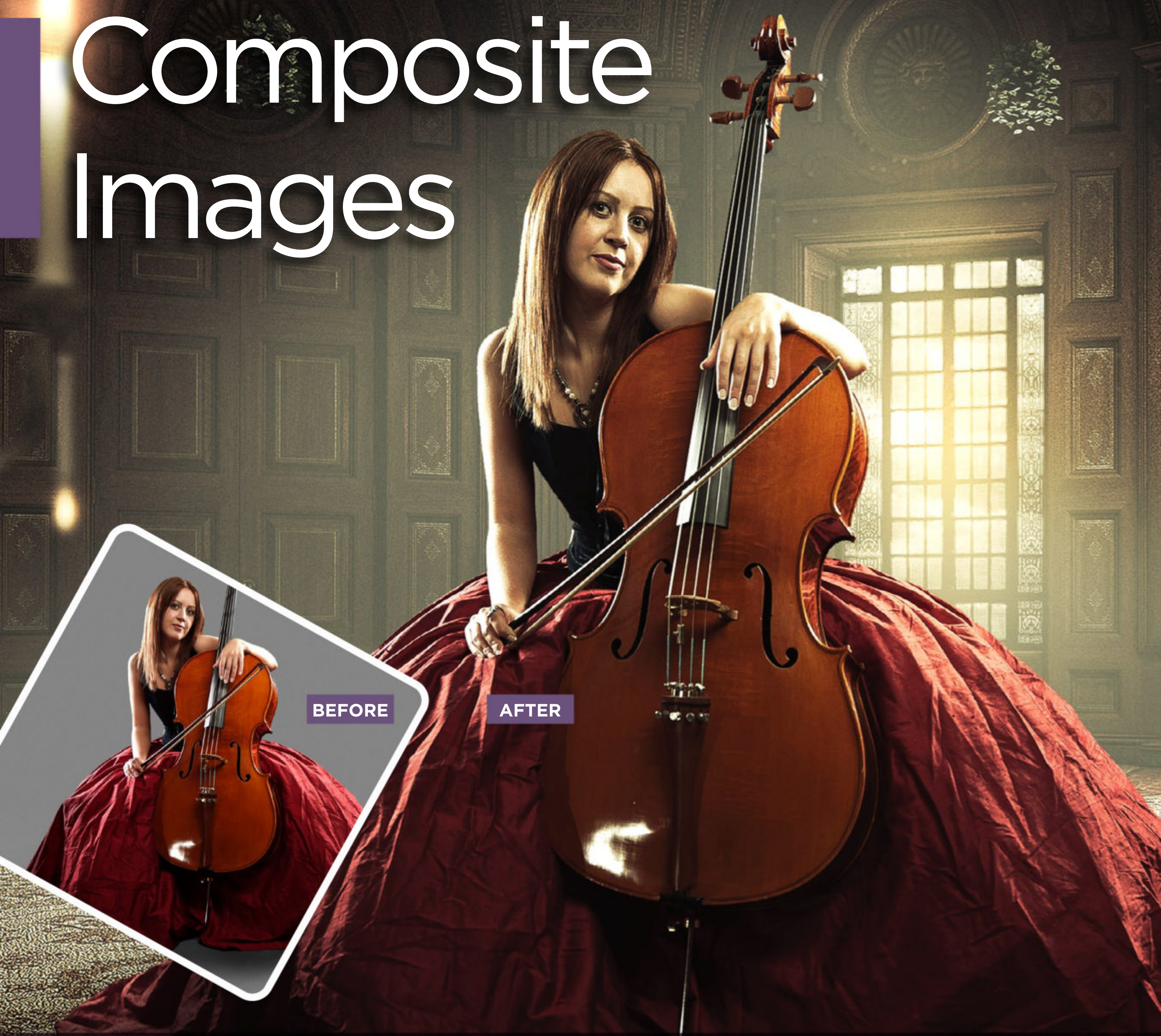
Radius: 30 Pixels

23 Go to the menu and choose Filter > Blur > Guassian Blur to call up the blur dialog panel. Set the Blur ratio to about 30 pixels or however much you feel is needed to blur those areas a sufficient amount, to remove any mottling from her face. Click OK to blur the selected parts of the image.

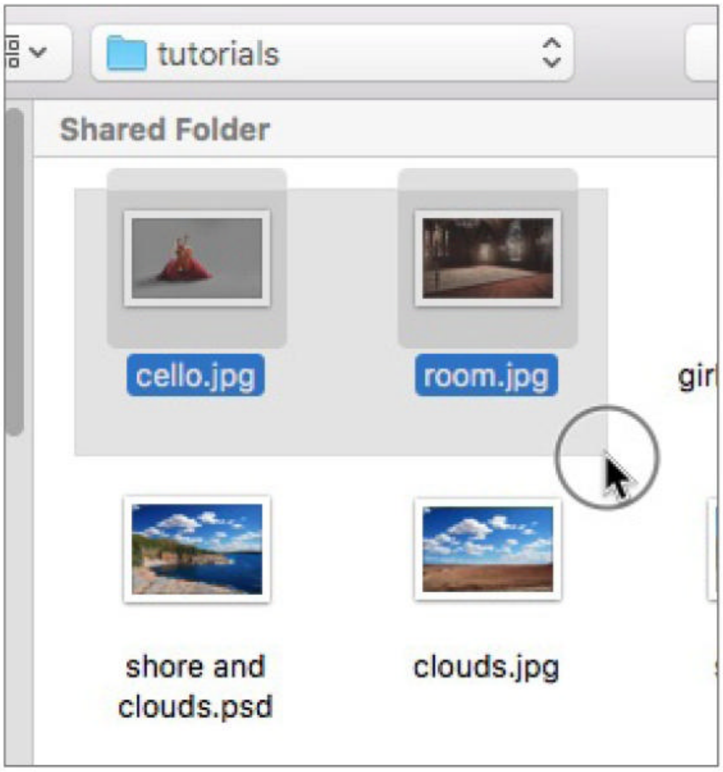


24 If you want, you can also do the same to the highlighted areas of her right cheek to give more of a matt finish to her skin. It behaves a bit like adding more digital makeup foundation to her skin. When you are happy, you can go to File > Save As (Shift + Cmd + S) to save your finished result.

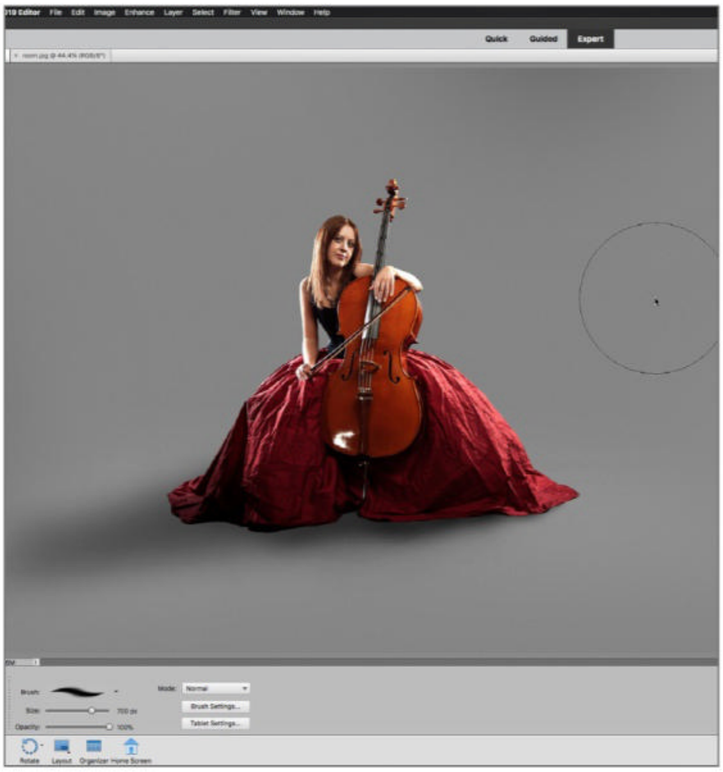
Composite Images



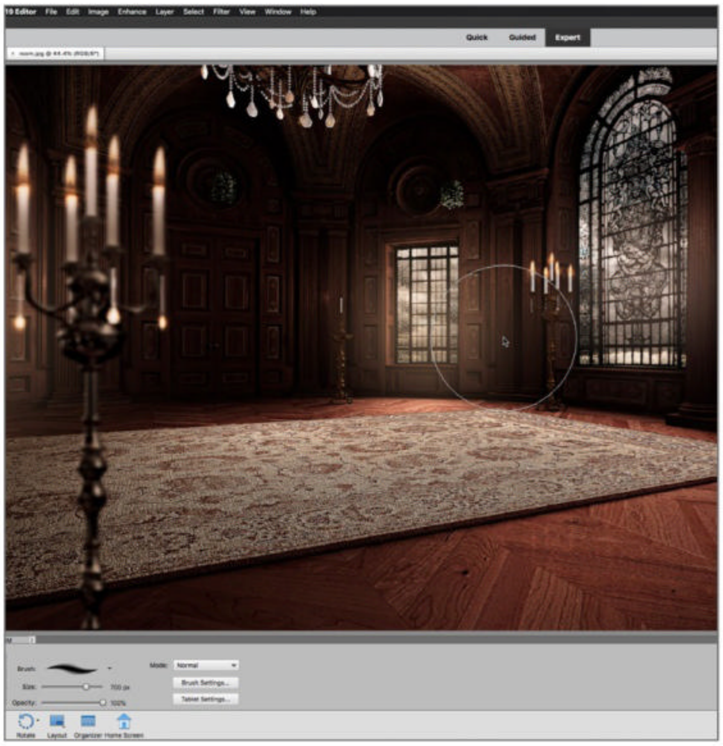
Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are part of the same scene. In this tutorial we will be looking at a fairly typical approach for the two main elements of the image which is the grey/neutral background compositing technique. Shooting your main subject against a grey screen gives them a well defined edge that makes the process of blending them into another environment all the easier. Grey screen compositing is the choice of many graphics professionals and is easier to do than you might think. We have a scenario in which we have a photo of a cellist and want to put them into a much grander environment than just a grey background.


tutorials
Shared Folder
cello.jpg
room.jpg
gir
shore and clouds.psd
clouds.jpg

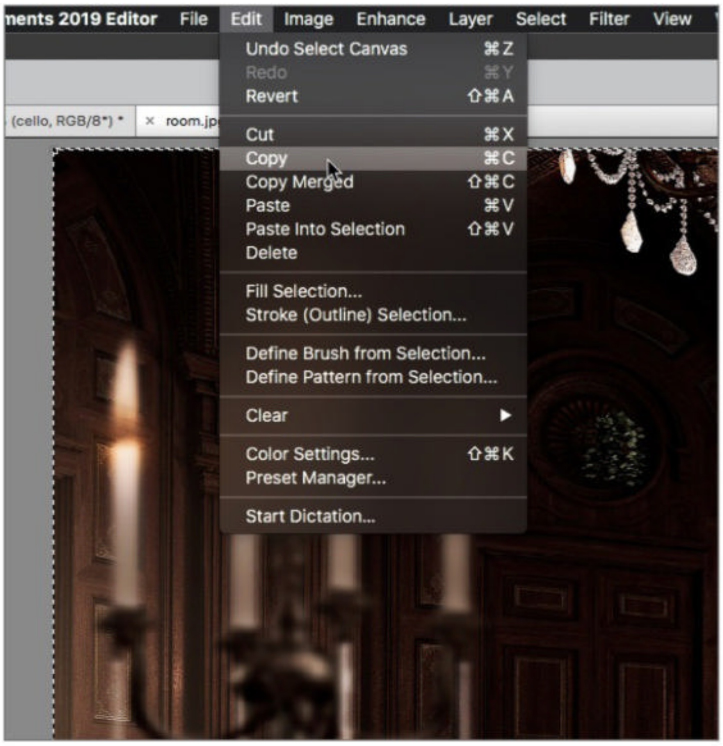
1 Go to File > Open and navigate to where the components for the scene are stored. In this example, we have our cellist image and a rendered scene to put her into. Highlight your images and click Open to create two new documents in Elements.



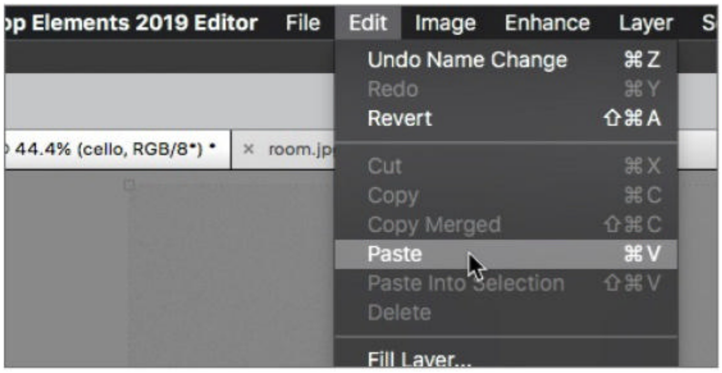
2 We have 'cello.jpg' and room.jpg'. You will see that the cellist is on a grey background. All the lighting gear and extraneous items present in the shot have been cloned out leaving just her and a plain grey background. The grey background is a key part of this process.

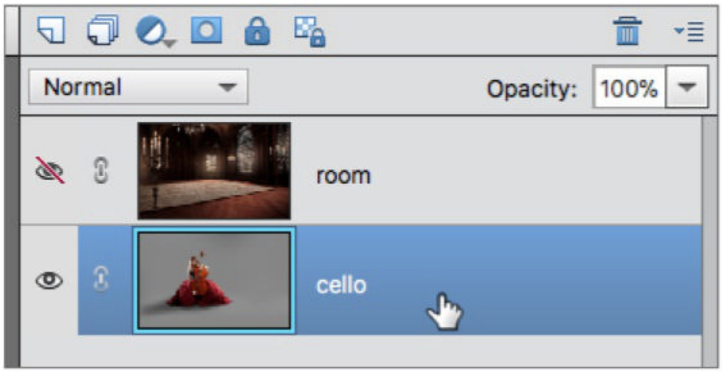


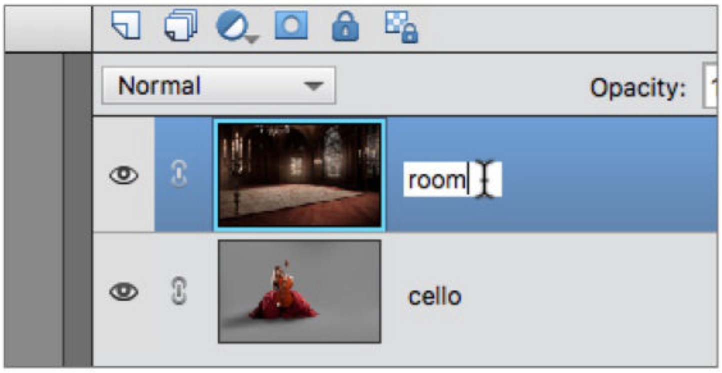
3 The other image we will be working with is a 3D render of a baroque ballroom. There is a perfect spot upon which the cellist can be placed. Now, you have the two images that will be combined. You wil see that it is not done in the conventional way that you might imagine but is very effective nonetheless.

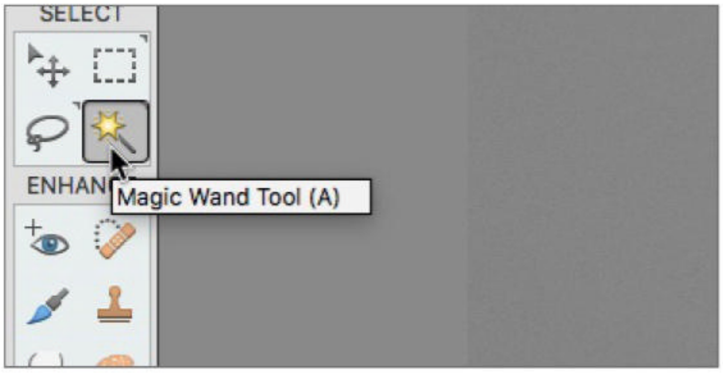

nents 2019 Editor
File
Edit
Image
Enhance
Layer
Select
Filter
View
(cello, RGB/8*) *
room.jp
Undo Select Canvas ⌘Z
Redo ⌘Y
Revert ⇧⌘A
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into Selection ⇧⌘V
Delete
Fill Selection...
Stroke (Outline) Selection...
Define Brush from Selection...
Define Pattern from Selection...
Clear
Color Settings... ⇧⌘K
Preset Manager...
Start Dictation...

4 For the moment, return to the 'cello' document and click on the layer lock icon next to the layer thumbnail to unlock the layer. Go to the 'room' image and do the same. Press Cmd + A to select all pixels on that layer and then press Cmd + C to copy the 'room' image, or go to Edit > Copy.


op Elements 2019 Editor
File
Edit
Image
Enhance
Layer
Undo Name Change ⌘Z
Redo ⌘Y
Revert ⇧⌘A
44.4% (cello, RGB/8*) •
room.jp
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into Selection ⇧⌘V
Delete
Fill Layer...

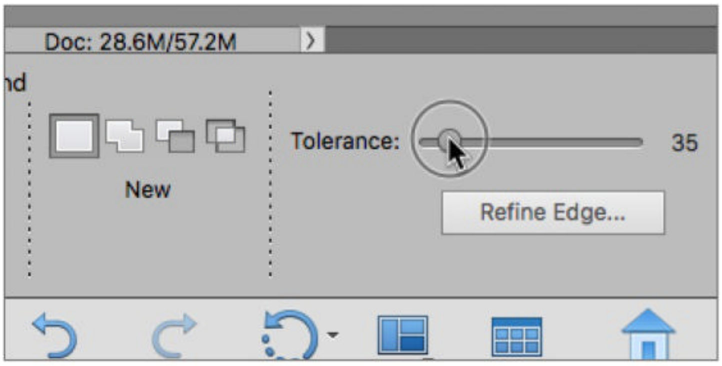

Normal
Opacity: 100%
room
cello

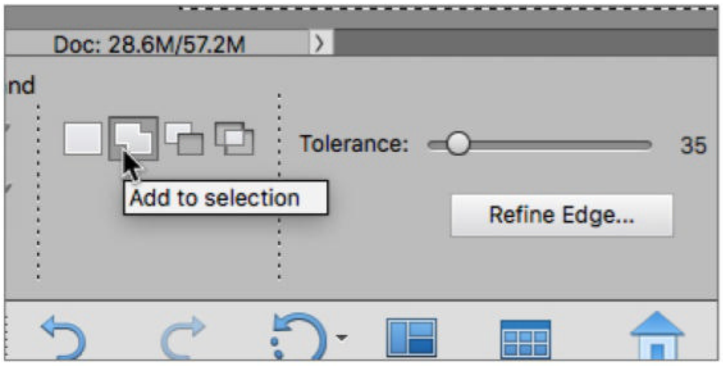

Normal
Opacity:
room
cello

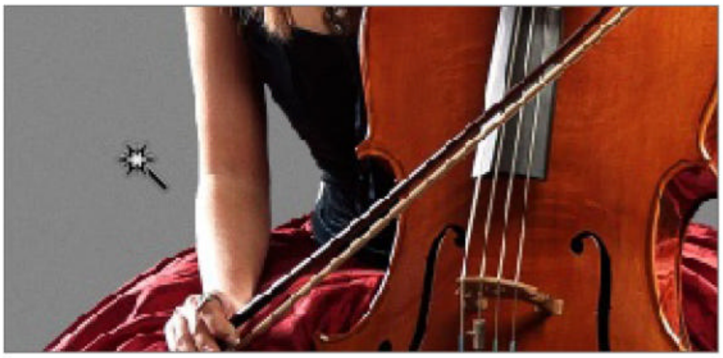

SELECT
ENHANC
Magic Wand Tool (A)

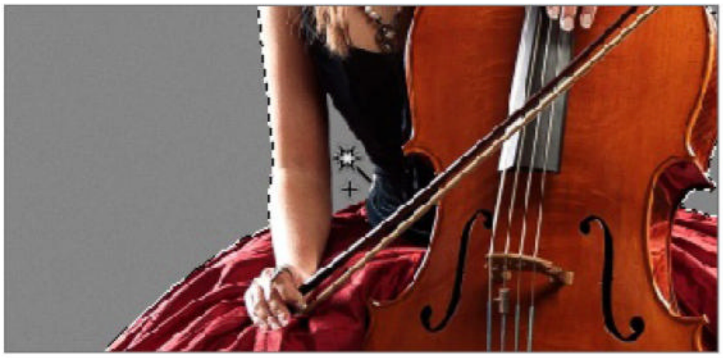
5 Go to the 'cello' document and go to Edit > Paste or press Cmd + V to paste the copied room image into the 'cello' document. It will appear on its own layer above the 'cello' layer. You can name this new layer 'room'. For the moment, click the visibility icon of the 'room' layer to make it invisible.

6 Click the 'cello' layer to make it active. You need to make a selection of her outline to start the compositing process. Go to the toolbar and select the Magic Wand Tool (A). Although the Magic Wand is a fairly simplistic selection method, it actually works really well in these situations.


Doc: 28.6M/57.2M
nd
New
Tolerance:
35
Refine Edge...

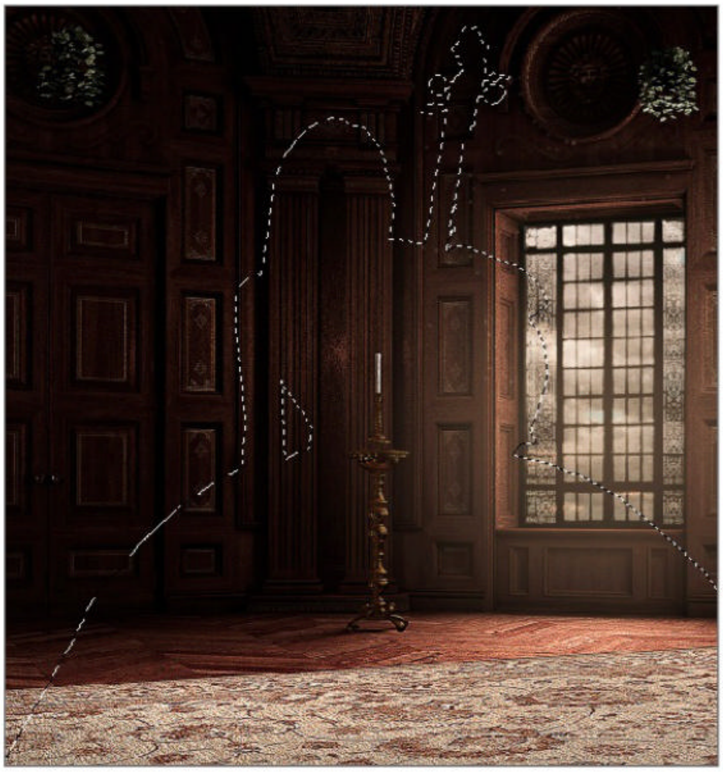

Doc: 28.6M/57.2M
nd
Add to selection
Tolerance:
35
Refine Edge...



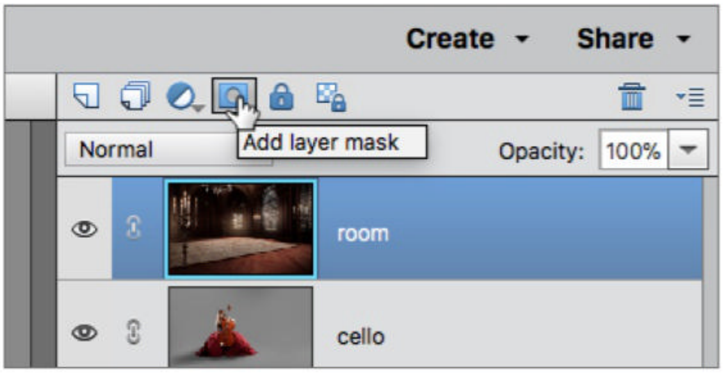


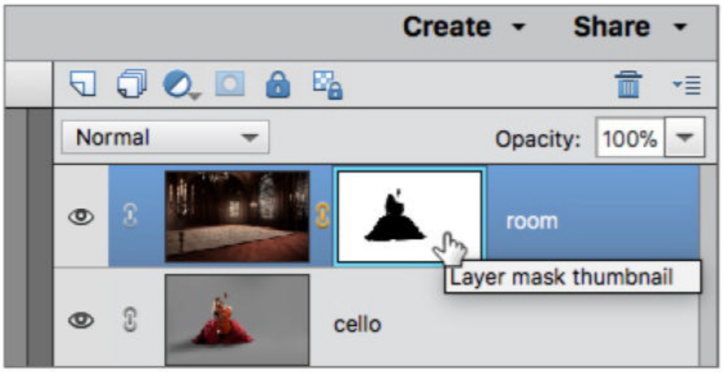
7 Set the Magic Wand Tolerance to about 35 and make sure the Contiguous button is checked. Position the cursor over the grey background surrounding the cellist and left-click. The Magic Wand will select as much grey as the Tolerance setting dictates. Now we need to add the parts it missed.

8 Click the Add To Selection button and a small plus symbol will appear on your cursor to indicate anything selected will be added to the currently active selection. Now you can click and add more grey areas until all the grey is selected.

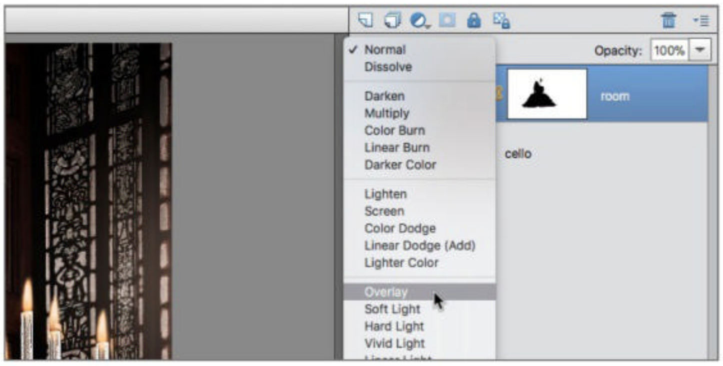


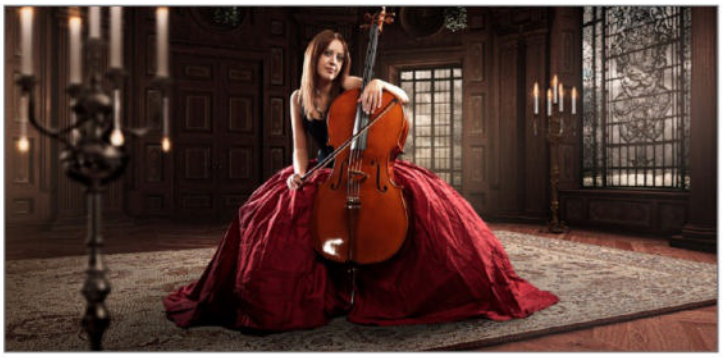
9 Make the 'room' layer visible and active again. You will see the selection you just made overlaid on the image as a series of black and white dashes known as 'marching ants'. This selection can be used to create a mask in the next step.


Create
Share
Add layer mask
Normal
Opacity: 100%
room
cello

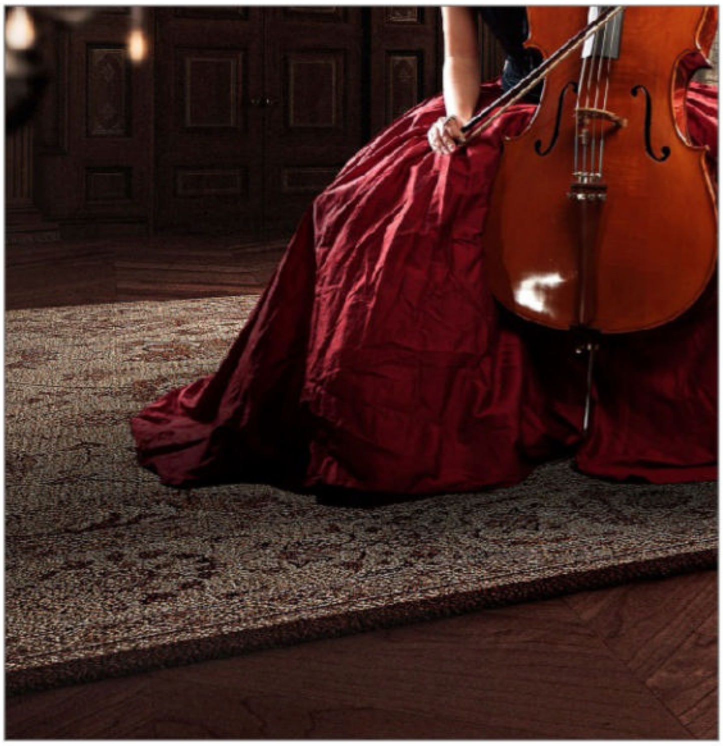

Create
Share
Normal
Opacity: 100%
room
Layer mask thumbnail
cello

10 Go to the layer options panel and click on the Add Layer Mask button. When you do, a mask in the shape of the selection will be added to the 'room' layer. Anything within the bounds of the selection will be white and anything outside the bounds will be black. White reveals and black conceals.

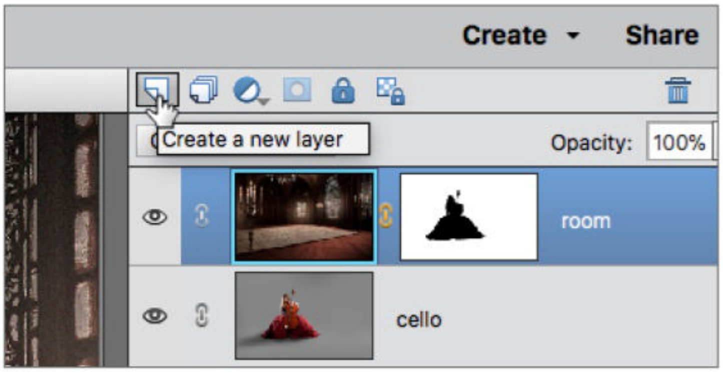

✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Opacity: 100%
room
cello

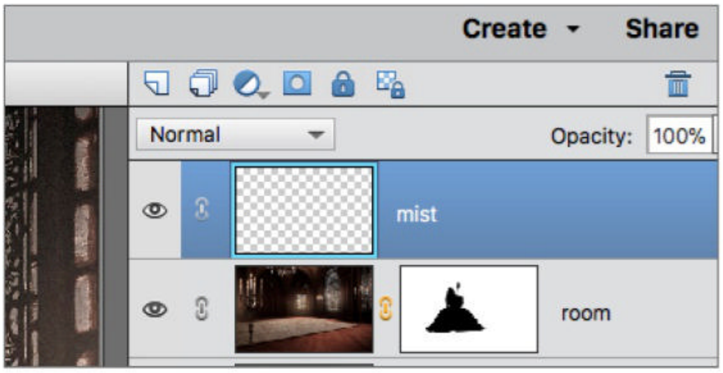


11 You might notice that the cellist looks a little too much like a cut out figure. You can remedy that by changing the Blend Mode of the 'room' layer to Overlay. This blends the pixels of the 'room' layer into the 'cello' layer. Only the cellist is unaffected by the blend because of the mask on the layer above.

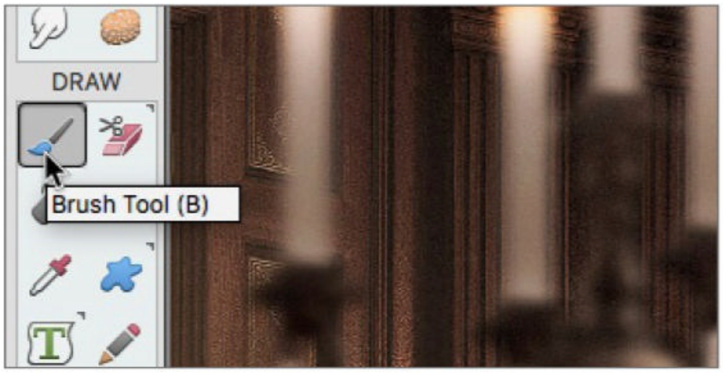


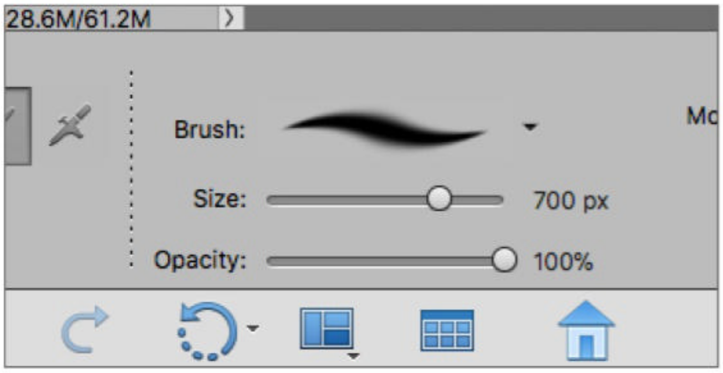
12 Any area of the neutral grey 'cello' background that is blended with the 'room' layer makes no visual difference but any parts of the grey background darker than about 50% grey show up. This is great since the cellist's shadow now appears on the ground.


Create
Share
Create a new layer
Opacity: 100%
room
cello

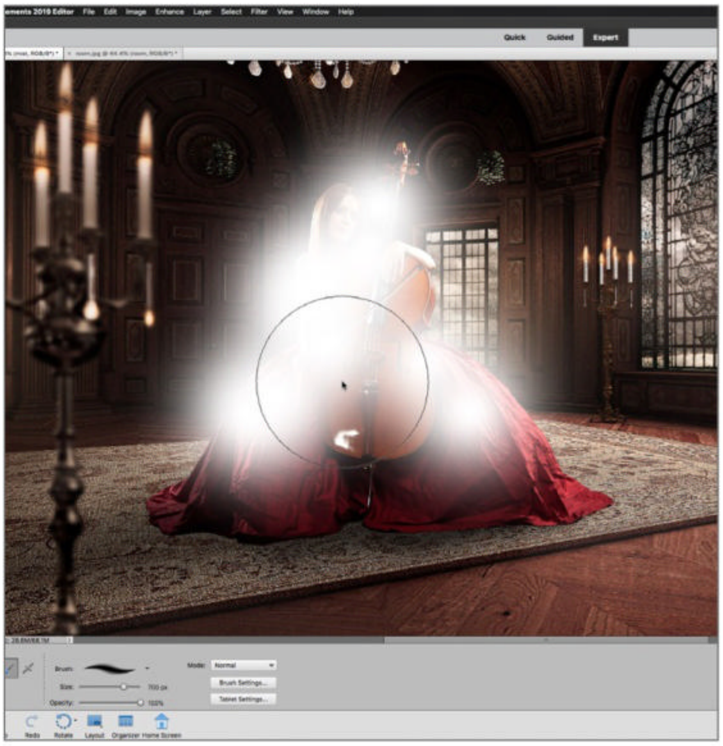

Create
Share
Normal
Opacity: 100%
mist
room

13 Now we can begin to make the whole image more cohesive. With the 'room' layer active go to the layers palette and click on the Create New Layer button. Call this new layer 'mist'. We are going to add a subtle atmosphere behind the figure which is a popular thing to do in images like this.

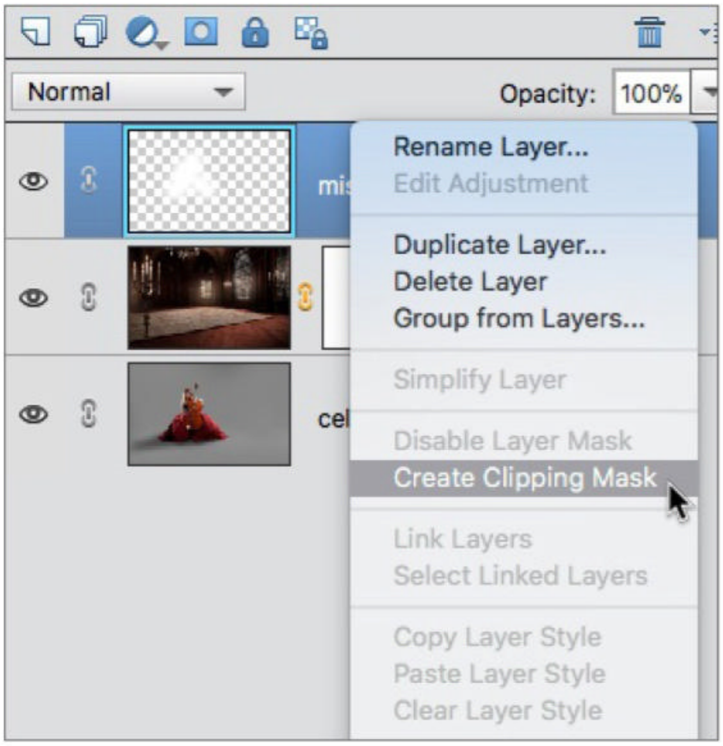

DRAW
Brush Tool (B)


28.6M/61.2M
Brush:
Size: 700 px
Opacity: 100%
Mo

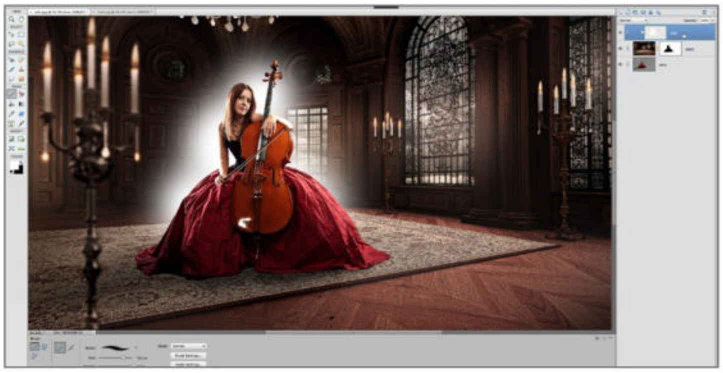
14 Keep the 'mist' layer active and go to the toolbar and choose the Brush Tool (B). In the tool options panel at the bottom of the screen, choose a large soft brush of about 700 pixels. Keep its opacity at 100%. Make sure the foreground colour is white.

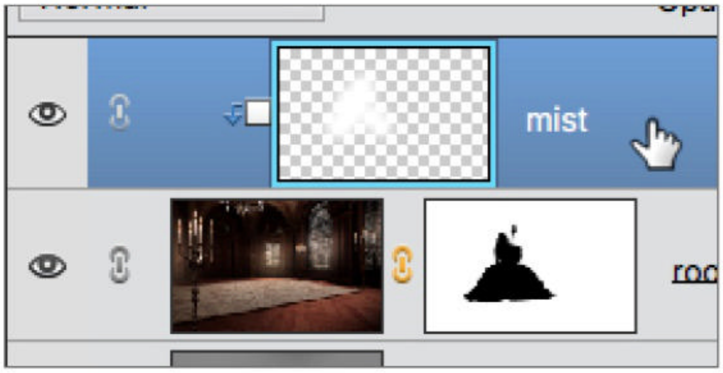


15 Take the brush and paint white on the 'mist' layer around the upper part of the cellist's outline. You will be painting over your foreground figure of course but we can actually use the mask on the 'room' layer below to help us remedy the issue.

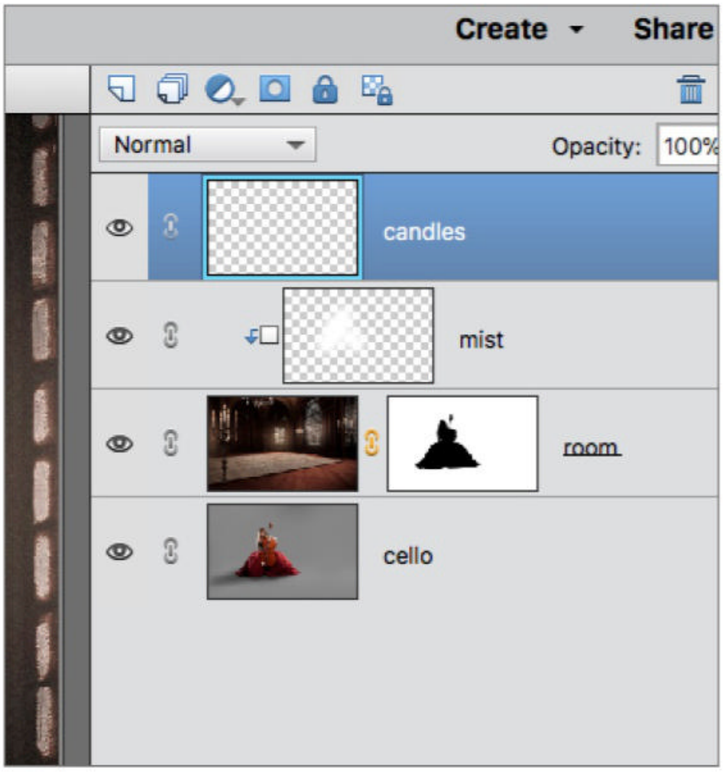

Normal
Opacity: 100%
mi
cel
Rename Layer...
Edit Adjustment
Duplicate Layer...
Delete Layer
Group from Layers...
Simplify Layer
Disable Layer Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style

16 Right-click the 'mist' layer and choose the Create Clipping Mask option from the dropdown menu that appears. When you clip the 'mist' layer to the 'room' layer, it inherits the mask as well. Suddenly, the mist is appearing behind the cellist even though it is on the layer above.

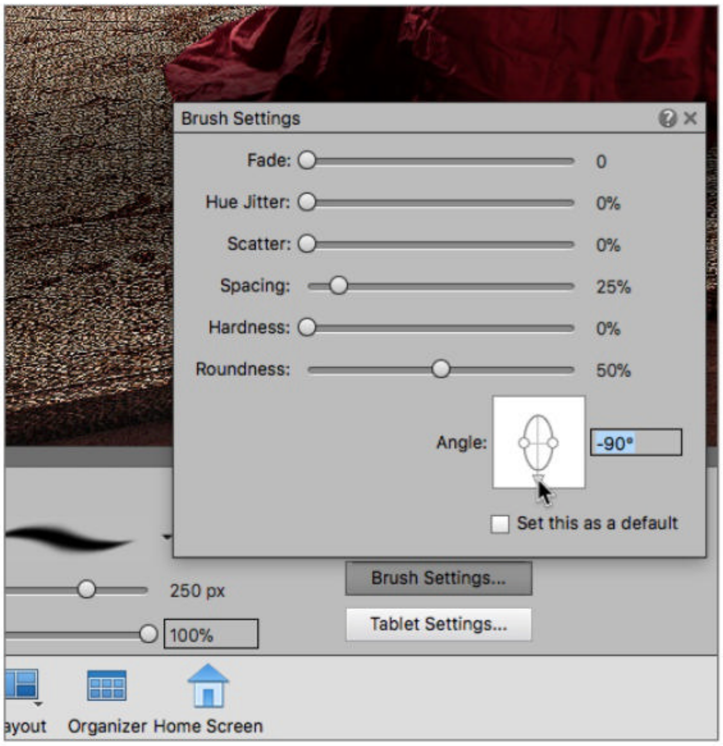




17 The 'mist' layer will now have small arrow icon next to its thumbnail to indicate it is clipped to the layer below. At the moment the white brush strokes look way over the top. Reduce the Opacity to about 40% and add Gaussian Blur to the mist to soften it if you want as well.


Create
Share
Normal
Opacity: 100%
candles
mist
room
cello

18 Next you can add some subtle lighting effects to the candles and windows for a moody feel. Create a new layer and name it 'candles'. Make sure it is at the top of layer stack and active. Go to the toolbar and choose the Brush Tool (B) again if not still selected.



Brush Settings

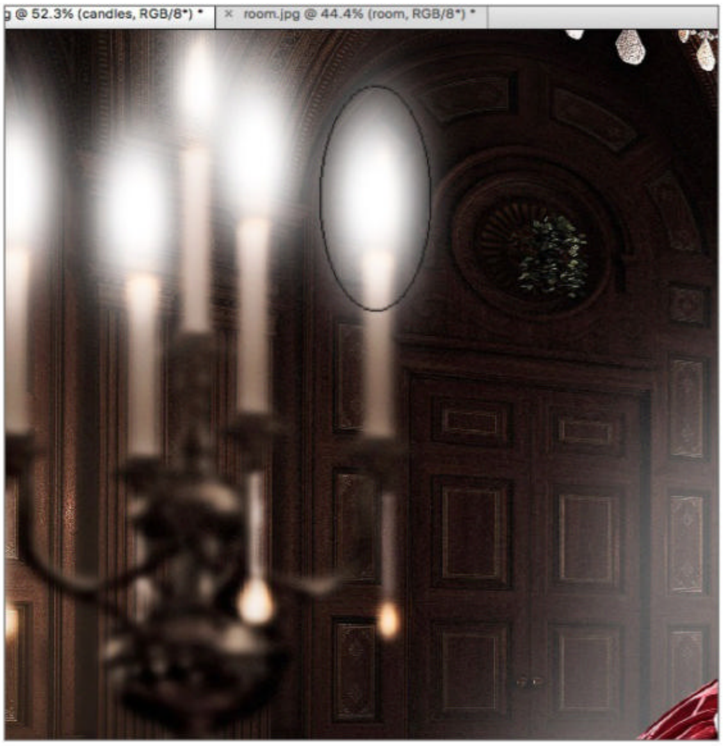
Fade: 0
Hue Jitter: 0%
Scatter: 0%
Spacing: 25%
Hardness: 0%
Roundness: 50%
Angle: -90°

☐ Set this as a default

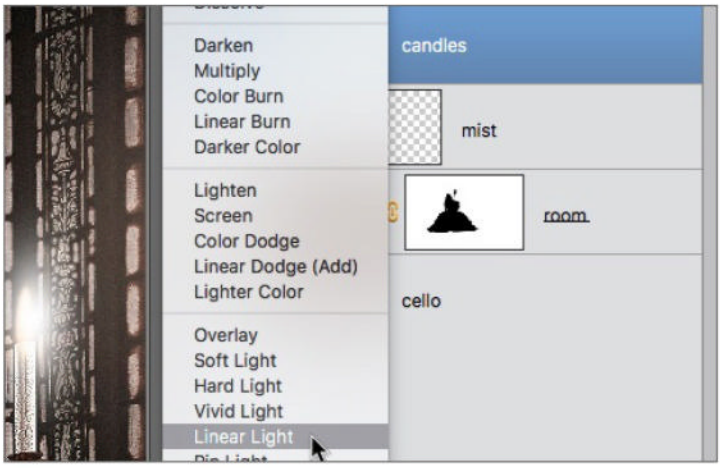
250 px
100%

Brush Settings...
Tablet Settings...
ayout
Organizer Home Screen

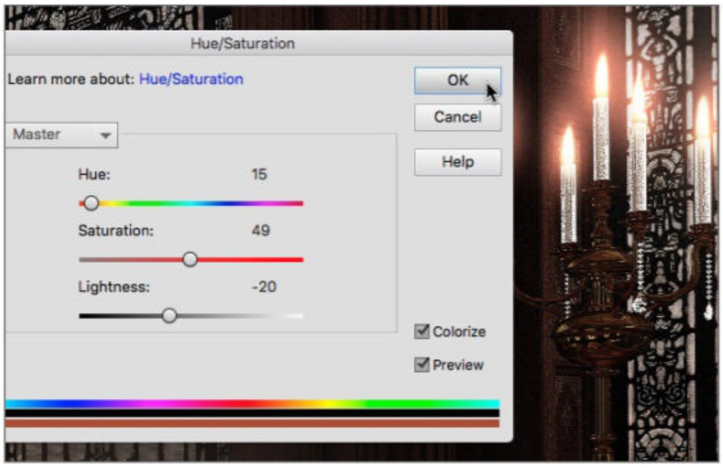
19 In the tool options panel, chose a soft brush, click on the Brush Settings button and change the Roundness setting to 50% and the Angle to -90°. This will make the brush oval rather than circular. Set the Size to about 400 pixels and ensure that the foreground colour is still white.


g @ 52.3% (candles, RGB/8*) *
room.jpg @ 44.4% (room, RGB/8*) *

20 Start to dab your white oval brush over each candle flame in the scene. You can use the Size slider to alter the size to match the candle sizes that are dotted around the scene. Although the brush strokes are currently white, you can use Blend Modes to get a nice glow on those candles.

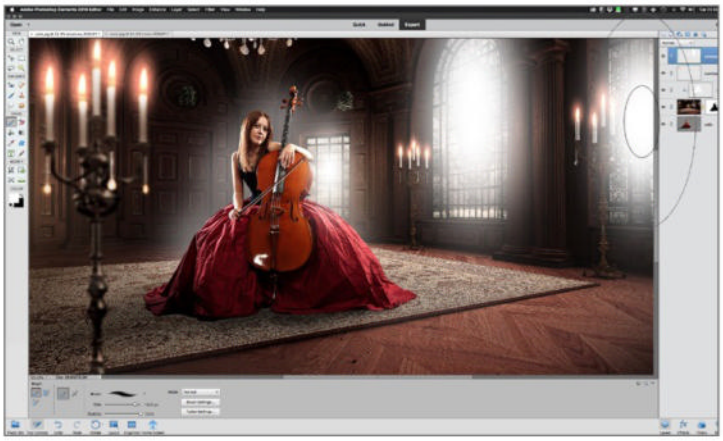

Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
candles
mist
room
cello

21 With the 'candles' layer still active go to the blend Mode button and choose Linear Light from the dropdown list that appears. There will be no apparent change at the moment but the next step will create a cosy glow for the candle flames.

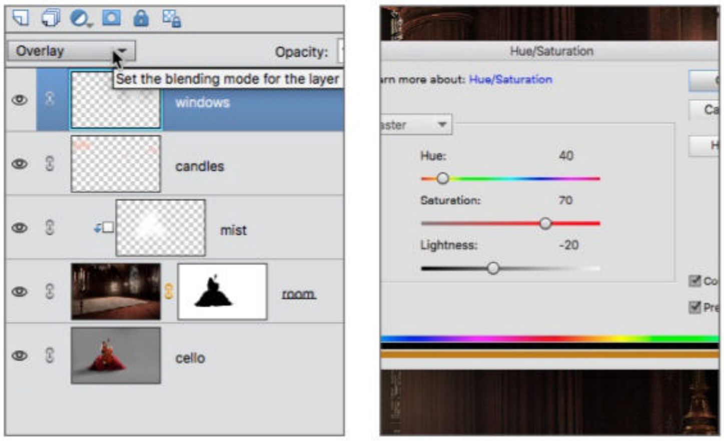

Hue/Saturation
Learn more about: Hue/Saturation
OK
Cancel
Help
Master

Hue: 15
Saturation: 49
Lightness: -20
☑ Colorize
☑ Preview

22 Go to Enhance > Adjust Colour > Adjust Hue/Saturation (Cmd + U) to call up the Hue/Saturation dialog panel. First, make sure the Colorize button is checked. Then set Hue to 15, Saturation to 49 and Lightness to -20. This colours the white brush strokes orange and blends them into the layers below.

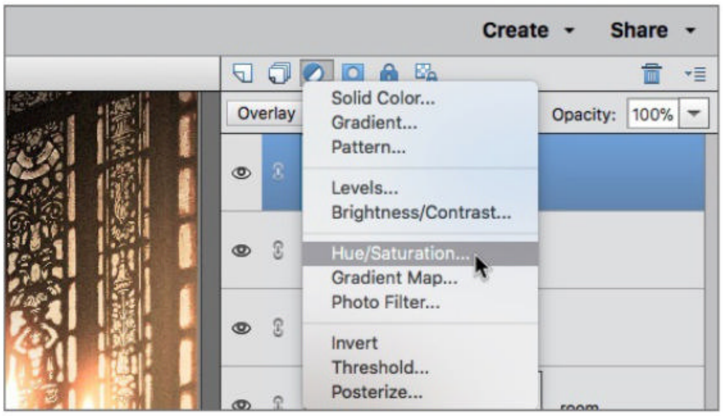


23 You can do a similar technique with the windows. Create a new layer called 'windows' and use your oval white brush to paint large dabs of white on the three main windows. You can use the Size slider again to adjust brush size to match the size of each window.

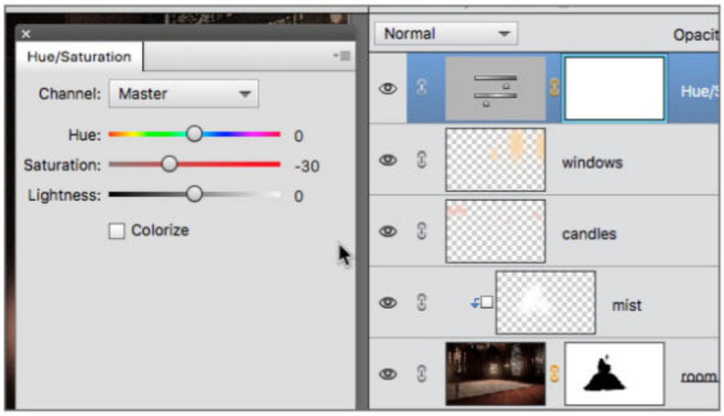

Overlay
Opacity:
Set the blending mode for the layer
windows
candles
mist
room
cello
Hue/Saturation
rn more about: Hue/Saturation
aster

Hue: 40
Saturation: 70
Lightness: -20

24 Now set the Blend Mode of the 'windows' layer to Overlay, then go to Enhance > Adjust Colour > Adjust Hue/ Saturation (Cmd + U) again and click the Colorize button so it is checked. Make Hue 40, Saturation 70 and Lightness -20 to add a warm glow to the windows.

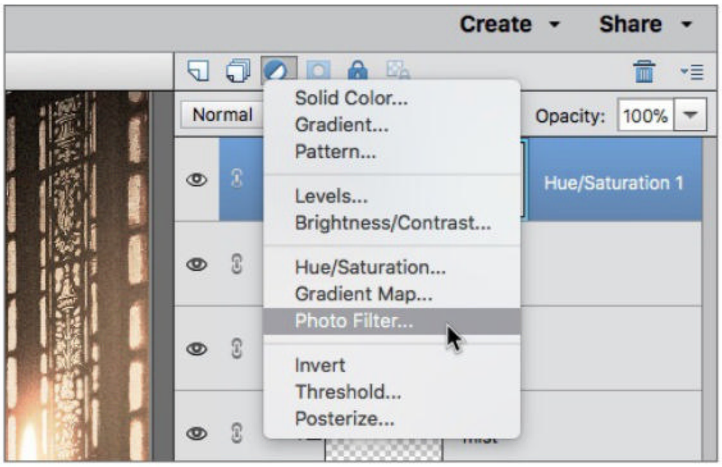

Create
Share
Overlay
Opacity: 100%
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Photo Filter...
Invert
Threshold...
Posterize...
room

25 Now, you can add colour effects to tie the foreground and background elements together. Go to the layer options panel and click the Create New Fill Or Adjustment Layer button. Choose Hue/Saturation from the dropdown list that appears.


Hue/Saturation
Normal
Opacit
Hue/S
windows
candles
mist
room

Channel: Master
Hue: 0
Saturation: -30
Lightness: 0
☐ Colorize

26 A 'Hue/Saturation 1' adjustment layer will be added to the top of the layer stack. All the layers below it will be affected by what adjustments are made. A dialog panel will open and go to Saturation and choose a value of about -30 to desaturate the whole image slightly.


Create
Share
Normal
Opacity: 100%
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Photo Filter...
Invert
Threshold...
Posterize...
Hue/Saturation 1

27 Next, go to the layer options panel again and choose Create New Fill or Adjustment Layer again and this time select Photo Filter from the list. 'Photo Filter 1' will be added to the top of the stack. You are going to add a colour cast to tie the various elements together a bit more.

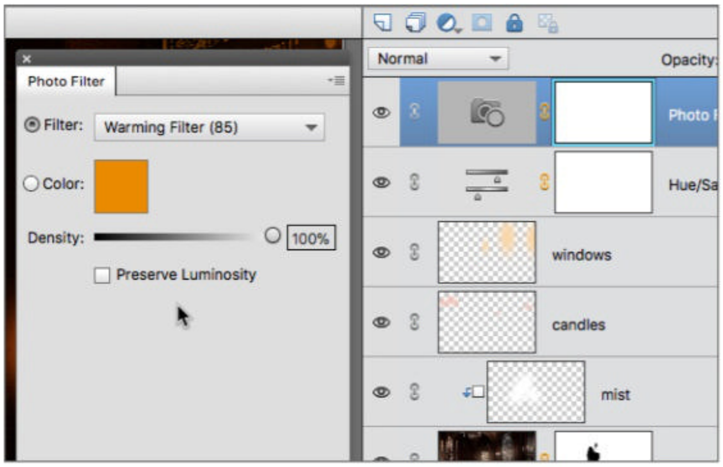
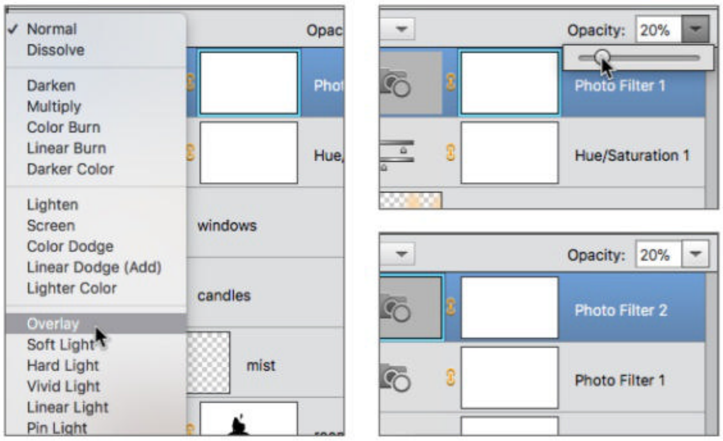


Photo Filter
Normal
Opacity:
Photo F
Hue/Sa
windows
candles
mist

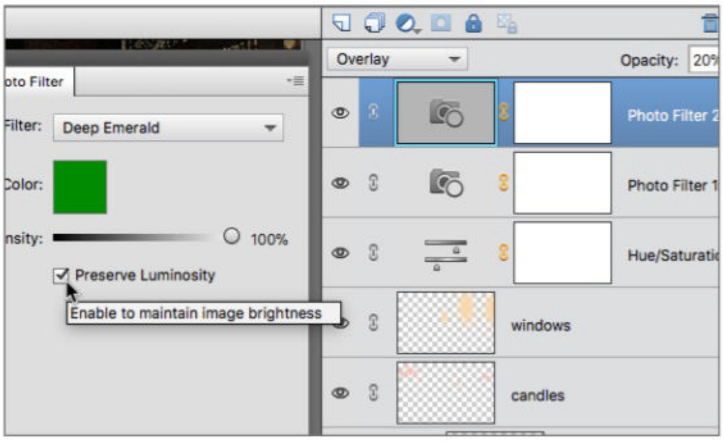
● Filter: Warming Filter (85)
○ Color:
Density: 100%
☐ Preserve Luminosity

28 The Photo Filter dialogue panel will open when you add the adjustment layer. Set Filter to Warming Filter (85), Density to 100% and make sure the Preserve Luminosity button is not checked. The whole image will look dark orange now but not to worry.


✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Opac
Phot
Hue
windows
candles
mist
Photo Filter 1
Hue/Saturation 1
Photo Filter 2

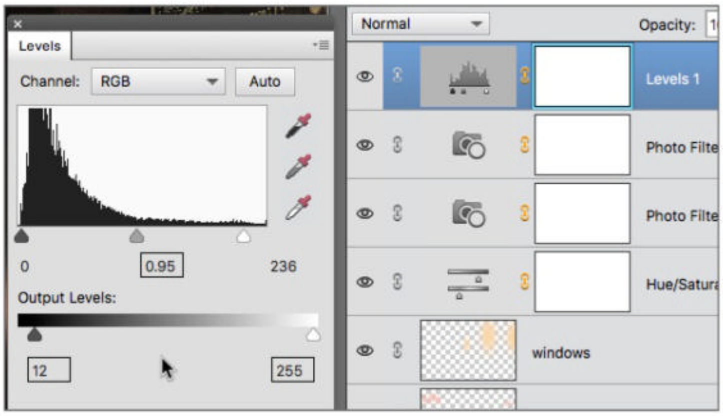
Opacity: 20%

29 Set the blend Mode for the 'Photo Filter 1' layer to Overlay. This makes the image very contrasty but if you set the layer's Opacity to about 20%, the effect is much more subtle. You can deepen the colour effect even more. Press Cmd + J to duplicate the 'Photo Filter 1' layer. Rename it 'Photo Filter 2'.


oto Filter
Overlay
Opacity: 20%
Photo Filter 2
Photo Filter 1
Hue/Saturatio
windows
candles
Enable to maintain image brightness

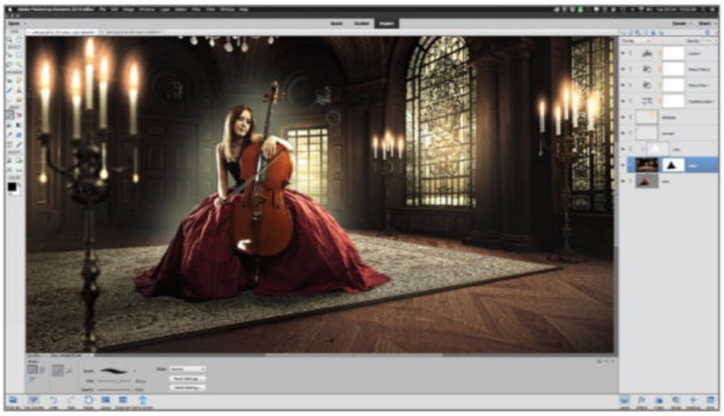
Filter: Deep Emerald
Color:
nsity: 100%
☑ Preserve Luminosity

30 Change its parameters by choosing Deep Emerald as the Filter type. Density is 100% and now check the Preserve Luminosity box to maintain image brightness. Set this new layer to 20% Opacity as well to create a moody image where all the colours look more harmonious.


Levels
Auto
Normal
Opacity:
Levels 1
Photo Filte
Photo Filte
Hue/Satura
windows

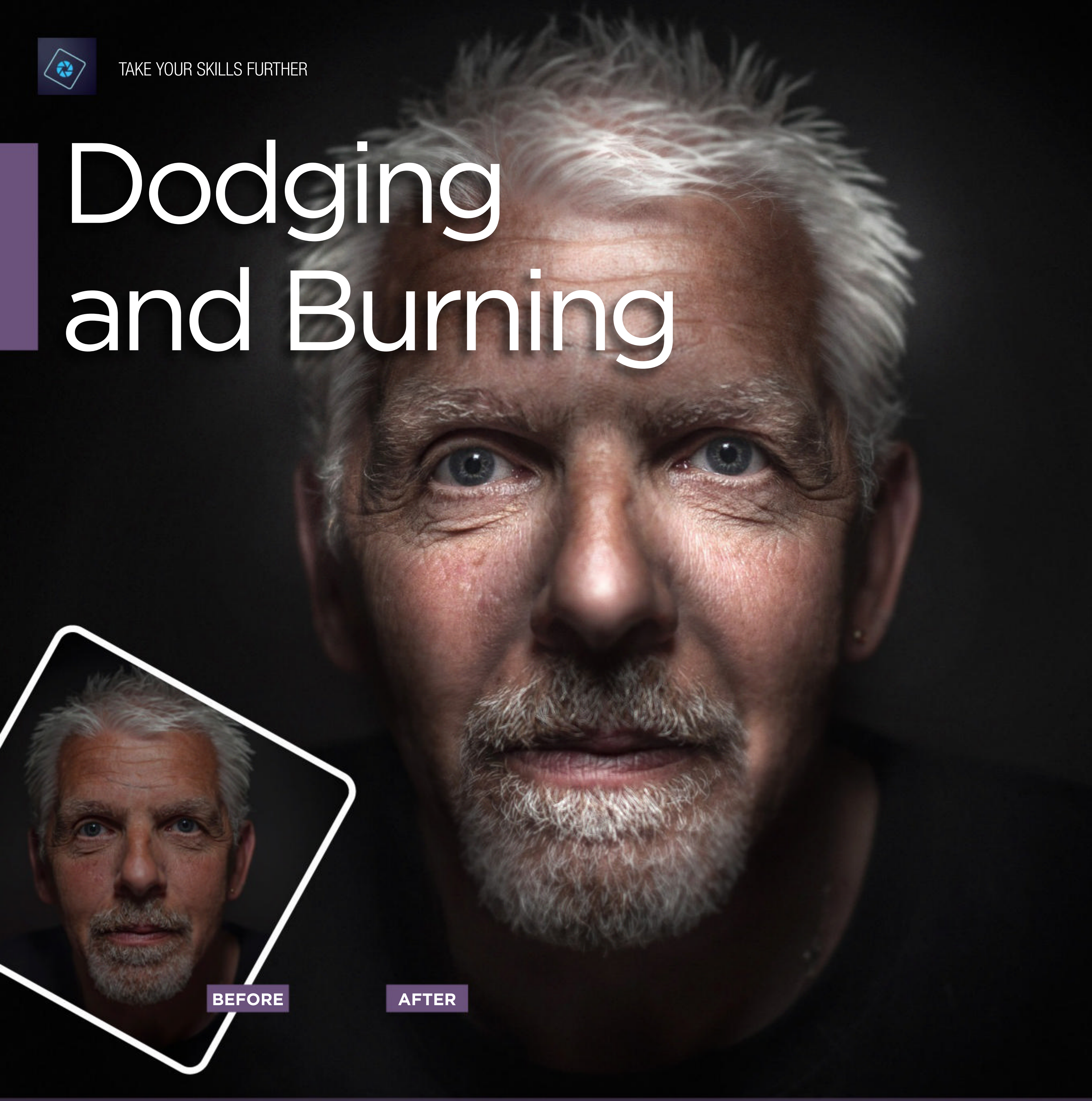
Channel: RGB
0 0.95 236
Output Levels:
12 255

31 You can adjust the brightness by adding another adjustment. Use a Levels adjustment layer and adjust the Midtone and Highlight sliders to brighten the middle tones and highlights a little. You can also alter the Shadow Output Levels to about 12 to change the darkest colours to slightly lighter ones.

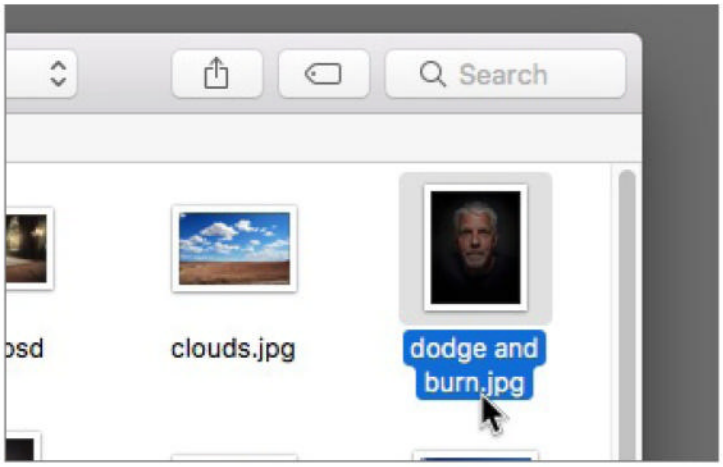


32 Your composite is complete. You can now go to File > Save As (Shift + Cmd + S) and save it as a named PSD file. This saves the layered document so you can return to it at any time and make amendments to the image.

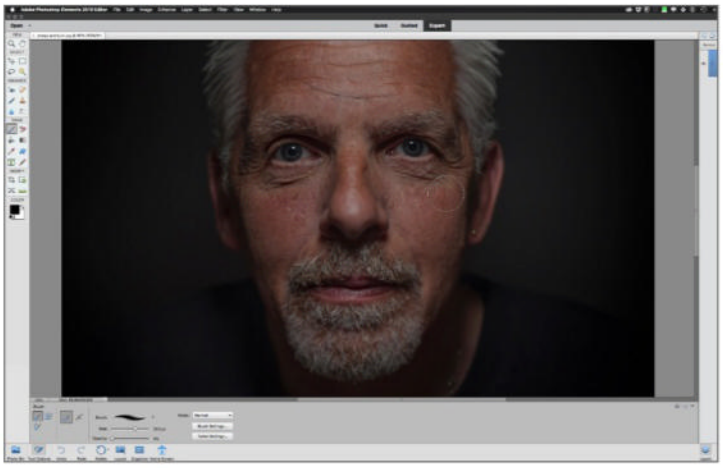
Dodging and Burning



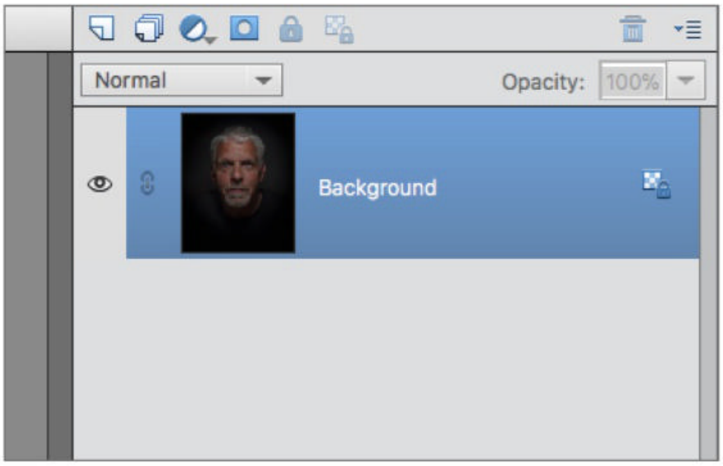
Dodging and burning have their roots in the days of analogue photography, long before digital cameras and computers were in use. Dodging refers to the technique of lightening an image at the darkroom stage by reducing the exposure of a photographic print in specific areas. Burning is the opposite, where parts of the image are exposed for longer onto the print, making those areas darker. With the advent of digital technology the process is done on a computer but the basic principle and its terminology remain the same. In our example we had a basic image that was lacking in contrast; using the dodge and burn techniques, brightness and contrast was selectively added to produce a much stronger image.


Search
psd
clouds.jpg
dodge and burn.jpg

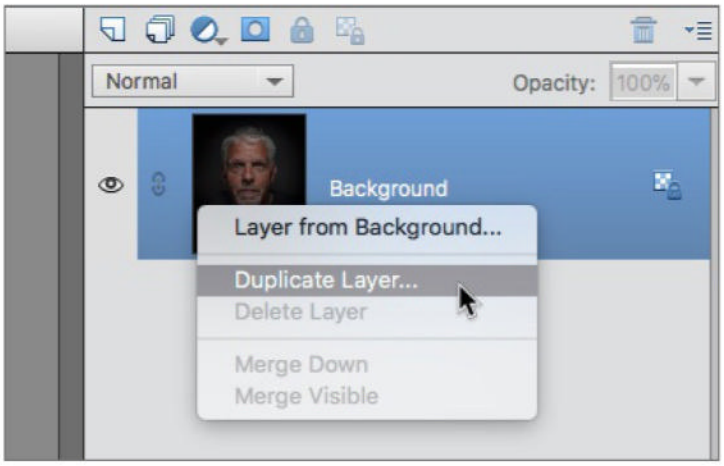
1 Begin by opening a relevant image to work on. Go to File > Open (Cmd + O) and navigate to the location of the image you wish to work on. Our example is a portrait named 'dodge and burn.jpg'. Double-click it to open or select it and press Open at the bottom of the browser window.



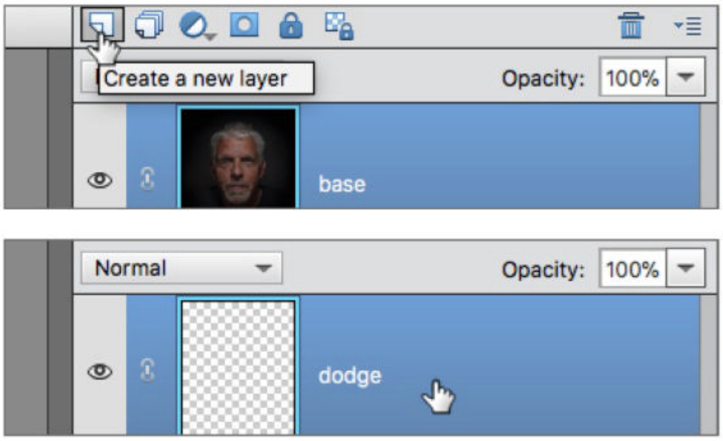
2 The image were are using as our example is a moody portrait but it is quite low in contrast. You could use levels adjustments or brightness and contrast, but they are quite global amends. Using Dodge and Burn Tools you can be much more selective in your approach.


Normal
Opacity: 100%
Background

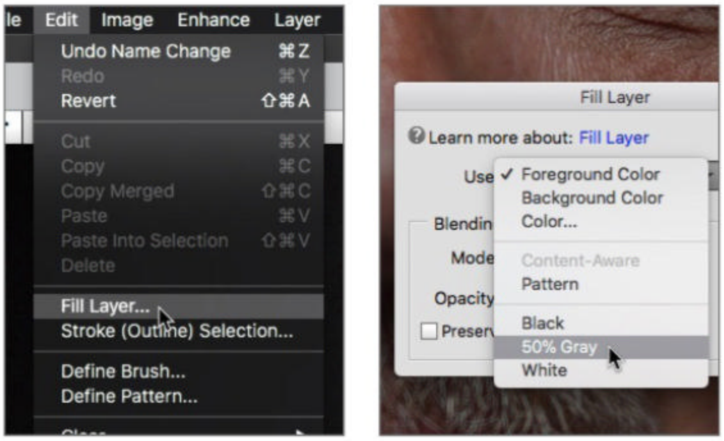
3 It's good procedure to work on a duplicate of your image rather than your original. You never know when you might need to call upon it. It's better to have it and not need it, than need it and not have it.


Normal
Opacity: 100%
Background
Layer from Background...
Duplicate Layer...
Delete Layer
Merge Down
Merge Visible

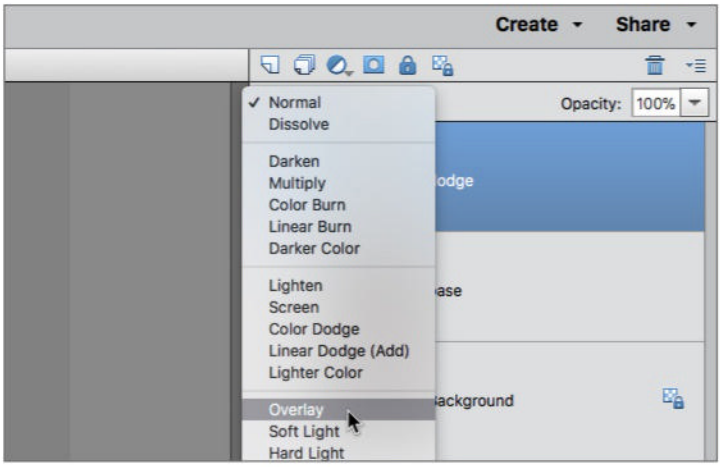
4 Right-click your 'Background' base layer and choose Duplicate Layer from the menu that appears. The Duplicate Layer dialog panel opens and you can choose a name for your new layer and then click OK at the top right of the panel. A new duplicate layer called 'base' is created for you.


Create a new layer
Opacity: 100%
base
Normal
Opacity: 100%
dodge

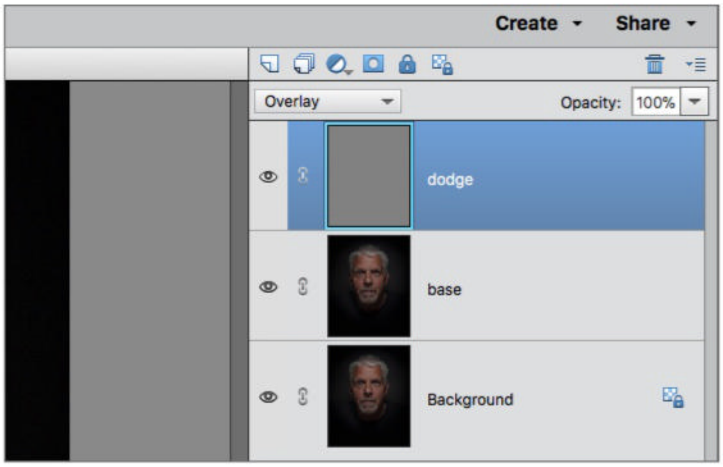
5 You can use a great little non-destructive method, as we did, for applying Dodge and Burn effects to your image without altering its pixel data. Make sure the 'base' layer is active and then go to the layer options panel and click the Create A New Layer button. Name this new layer 'dodge'.


le
Edit
Image
Enhance
Layer
Undo Name Change ⌘Z
Redo ⌘Y
Revert ⇧⌘A
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into Selection ⇧⌘V
Delete
Fill Layer...
Stroke (Outline) Selection...
Define Brush...
Define Pattern...
Fill Layer
Learn more about: Fill Layer
Use
Blendin
Mode
Opacity
Presen
✓ Foreground Color
Background Color
Color...
Content-Aware
Pattern
Black
50% Gray
White

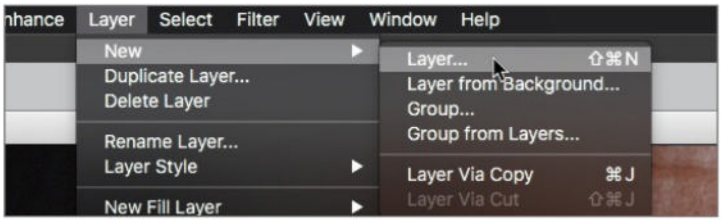
6 Go to Edit > Fill Layer to open the Fill Layer panel. Rather than selecting the dual options of Foreground Colour or Background Colour, choose 50% Grey as the fill option. The reason for this will become apparent in the following steps. The 'dodge' layer is filled grey, obscuring the portrait for the moment.

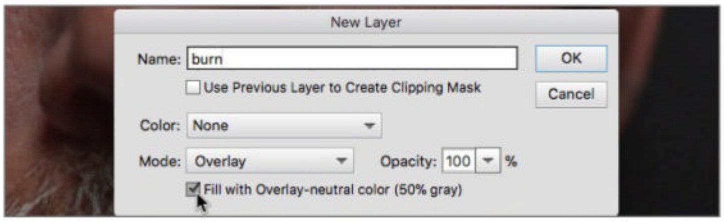

Create
Share
Opacity: 100%
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
odge
ase
ackground

7 Keep the 'dodge' layer active and go to the Blend Mode button and choose Overlay as the blend. Because the grey is 50% neutral it will not be visible using Overlay as the blending mode. Anything lighter or darker will have an effect on the layer below. This is key to the non-destructive method.


Create
Share
Overlay
Opacity: 100%
dodge
base
Background

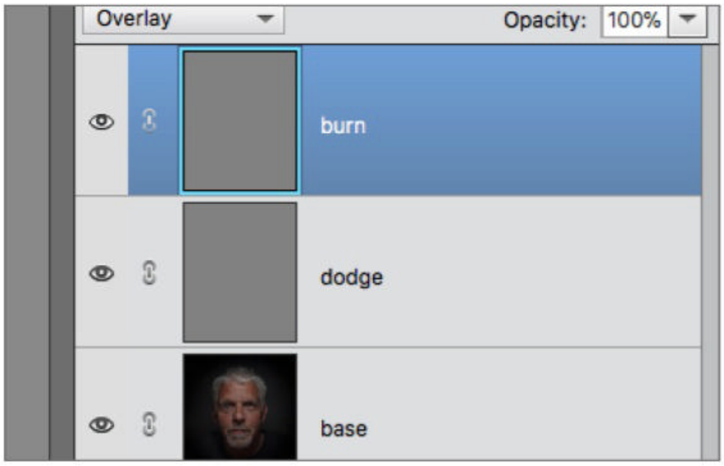
8 We needed a second layer just like the 'dodge' layer and could have just pressed Cmd + J to duplicate it but we wanted to show you another method of creating the 50% grey layer with the blend mode applied and ready to go.


nhance
Layer
Select
Filter
View
Window
Help
New
Duplicate Layer...
Delete Layer
Rename Layer...
Layer Style
New Fill Layer
Layer... ⇧⌘N
Layer from Background...
Group...
Group from Layers...
Layer Via Copy ⌘J
Layer Via Cut ⇧⌘J

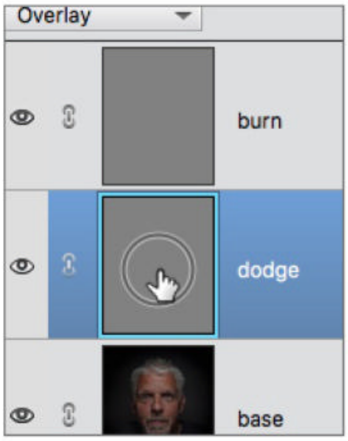

New Layer
OK
Cancel

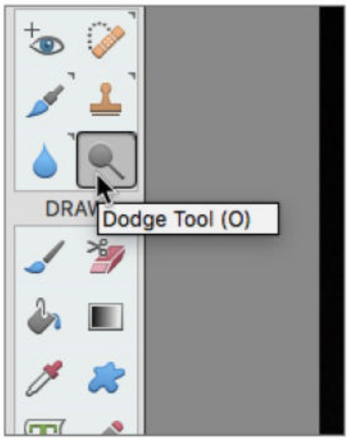
Name: burn
☐ Use Previous Layer to Create Clipping Mask
Color: None
Mode: Overlay Opacity: 100 %
☑ Fill with Overlay-neutral color (50% gray)

9 Go to Layer > New > Layer (Shift + Cmd + N). The New Layer panel will open. Under Name, call the layer 'burn'. Keep Colour as None and under the Mode button, choose Overlay as the Blend Mode. Then make sure the Fill with Overlay-Neutral colour button is checked.

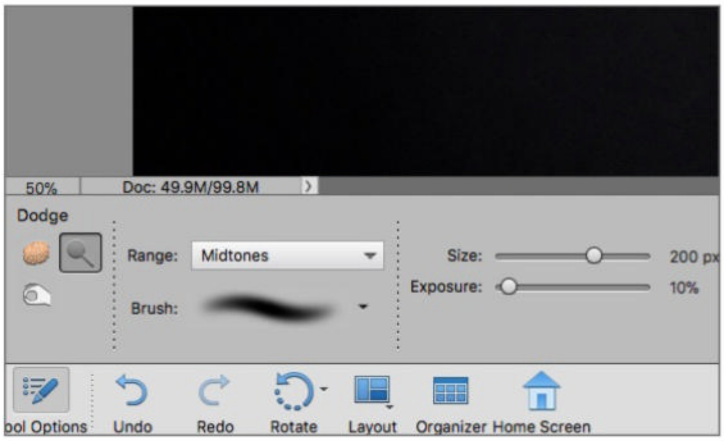

Overlay
Opacity: 100%
burn
dodge
base

10 A new layer called 'burn' will be created for you that is already filled with 50% grey and set to the Overlay Blend Mode. You now have the two layers needed to start Dodging, to make the picture lighter and Burning, to make areas of the picture darker.


Overlay
burn
dodge
base

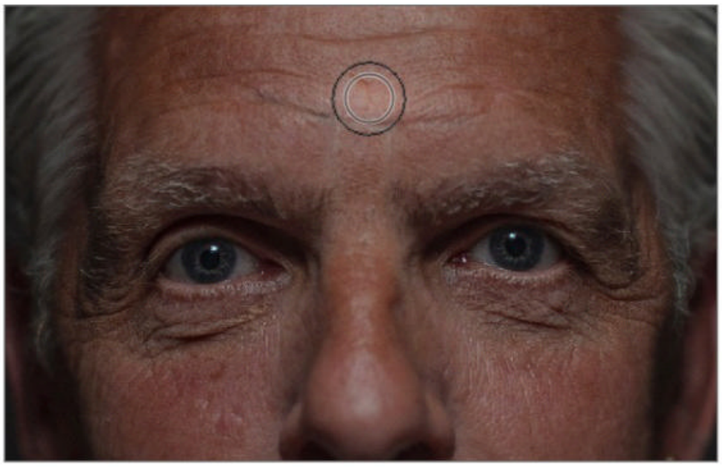

DRAW
Dodge Tool (O)

11 Begin by making the 'dodge' layer active. It will highlight in blue to confirm it is active. Go to the toolbar and choose the Dodge Tool (O). The tool options panel will show you the available parameters you can apply to the Dodge Tool.

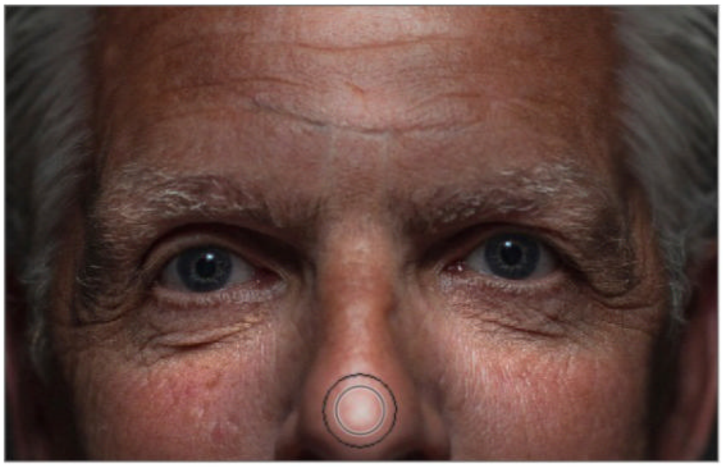

50%
Doc: 49.9M/99.8M
Dodge
Brush:
ool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

Range: Midtones
Size: 200 px
Exposure: 10%

12 Under Range, choose the Midtones Painting Mode and under the Brush picker, choose a soft brush of about 200 pixels. You can use the Size slider at any time to alter the brush size if required and also use the bracket keys [and] to scale the brush. Set the brush Exposure to 10% or less.

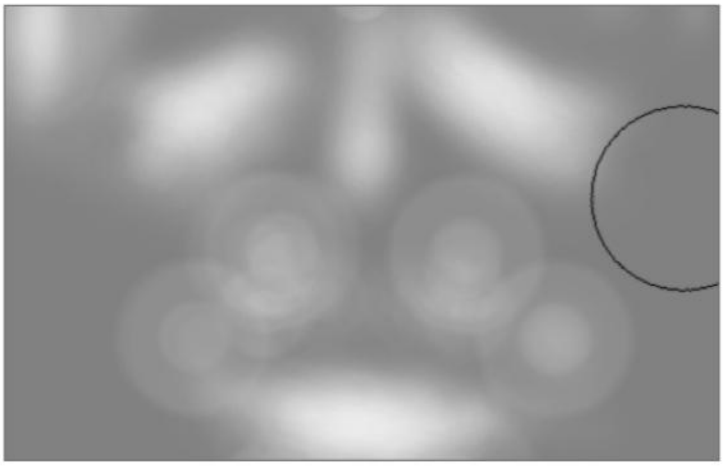


13 You can now begin to lighten specific parts of the portrait. It will be a subjective thing depending on your preferences but areas that are currently the lightest can be made lighter to begin to increase contrast. Start brushing over areas like the forehead, cheeks and nose.

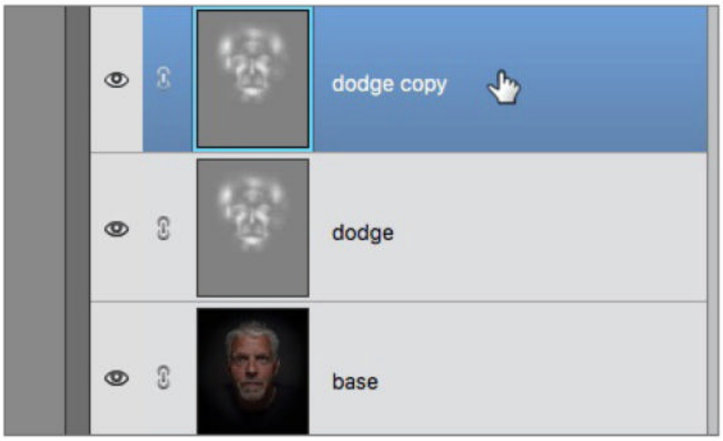


14 With each individual stroke of the brush, those light areas will be made lighter and lighter. Using an Exposure of 10% or less means that you can be a bit more subtle and build up the lightening effect gradually rather than applying it all at once.

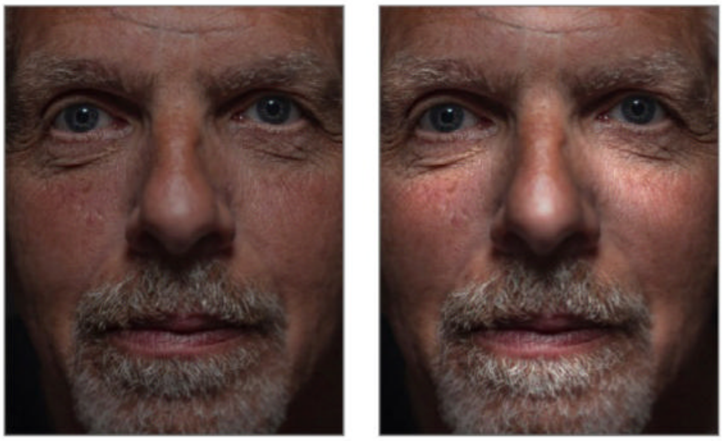
15 Continue to build up the brightness with your brush strokes on the 'dodge' layer. Work around the beard, hair and eyebrows to increase the brightness. If you feel you've applied too many brush strokes in one area, you can always press Cmd + Z to undo a number of steps and try again.



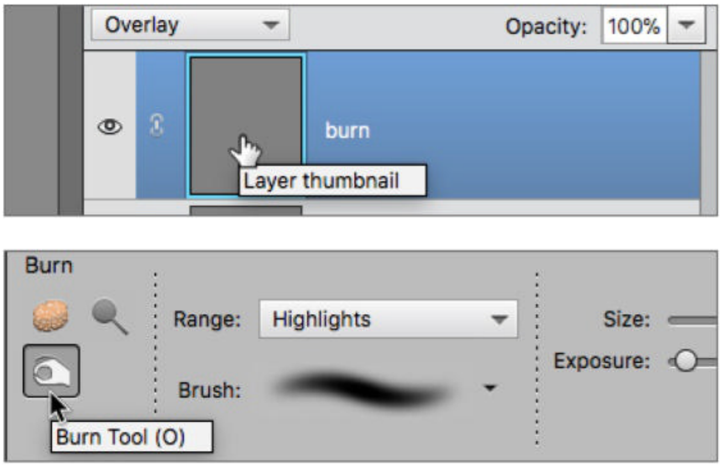
16 If you press Alt and click the 'dodge' layer thumbnail, you can see exactly what is happening on that layer. Any part of the image that is lighter than 50% grey has its brightness added to the layer below because of the blending method used. Alt + click again to return to the normal view.



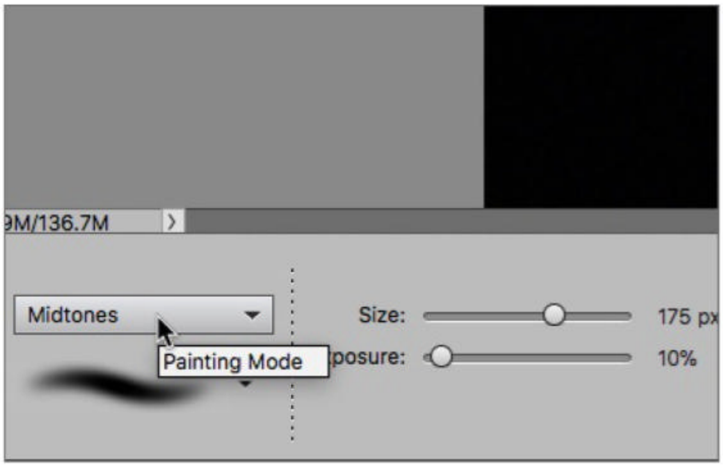
17 Once an area of the layer is dodged to pure white, it cannot get any brighter. However, if you feel the effect still isn't strong enough, you can always duplicate the layer for a more intense effect and adjust the layer opacity if required.



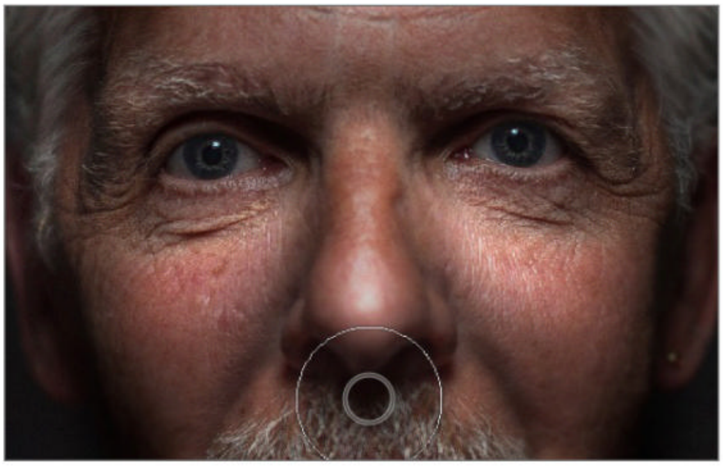
18 If you compare the dodged version of the portrait to the original you can see how the brightness has been focussed on, making the face more three dimensional with the addition of those brightened skin areas. If you are happy with the dodge effects so far, you can turn your attention to the 'burn' layer.


Overlay
Opacity: 100%
burn
Layer thumbnail
Burn
Range: Highlights
Size:
Exposure:
Brush:
Burn Tool (O)

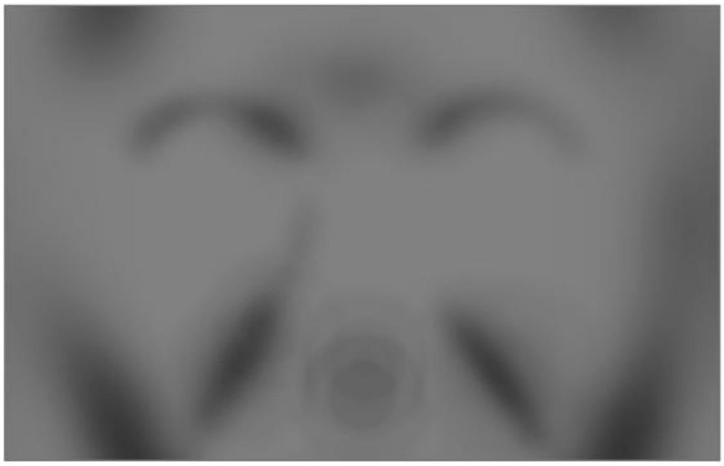
19 Click the 'burn' layer to make it active and swap from the Dodge Tool to the Burn Tool by either pressing O until the Burn Tool is highlighted or click on its icon in the tool options panel.


9M/136.7M
Midtones
Painting Mode
Size:
175 px
xposure:
10%

20 Just as with the Dodge Tool, choose Midtones as the Painting Mode by clicking on the Range button. Keep the brush as a large soft one and Exposure at 10% or lower.

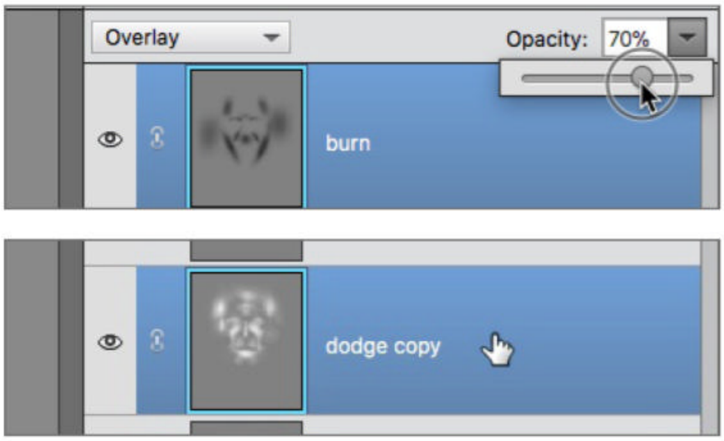


21 Start to add brush strokes on the 'burn' layer to the darker areas of the photo. We started around the eyes and darkened the sides of his forehead, under the nose and the sides of the cheeks. Again, apply the brush strokes singly and build up the darker areas until you have it as you want it.

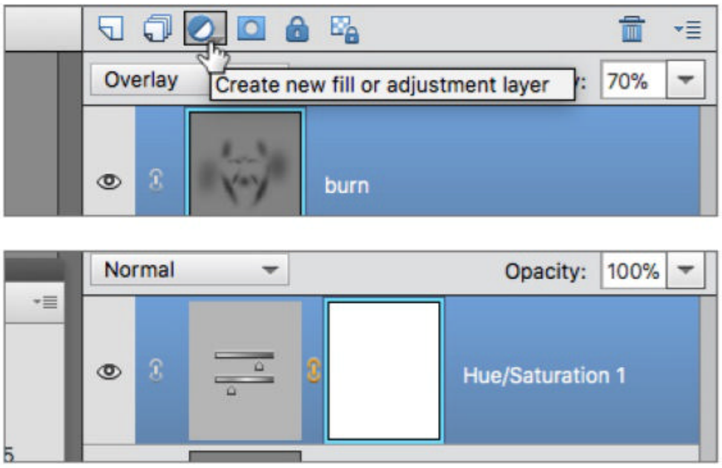


22 If you Alt and click the 'burn' layer, you can view that layer in isolation. Now, any dodged area that is darker than 50% grey is added to the layers below, darkening the portrait. Alt + click again to return to the normal view.

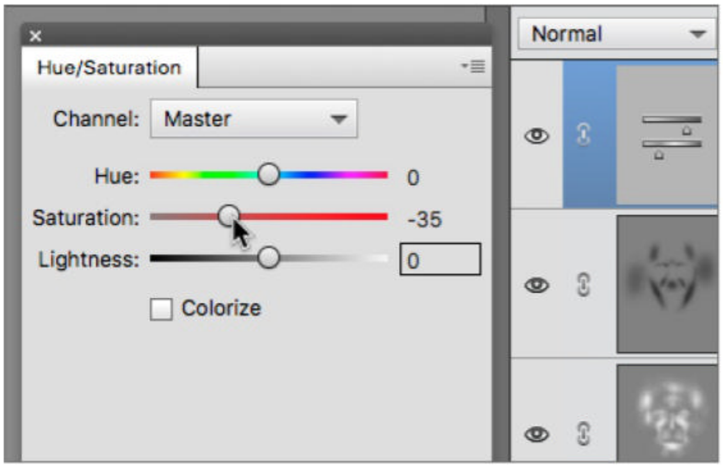
23 Because you are working on separate layers, you can return to the 'dodge' layer if you want, swap the Burn Tool for the Dodge Tool again and continue to brighten areas of the image to your taste. In the case of this image, we went back and brightened the eyes themselves.


Overlay
Opacity: 70%
burn
dodge copy

24 If it looks like the 'burn' layer effect is too strong, you can always click on the layer Opacity slider and reduce that layer's opacity to about 70%. we also duplicated the 'dodge' layer and set the second layer to 25% opacity for little extra contrast to the brightest areas.

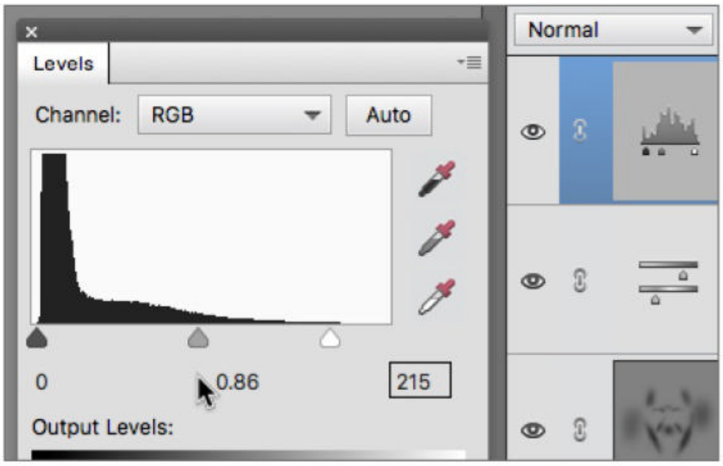

Overlay
Create new fill or adjustment layer
70%
burn
Normal
Opacity: 100%
Hue/Saturation 1

25 The next few steps are optional and down to personal taste. Go to the layer options panel and click on the Create New Fill or Adjustment Layer button. Select Hue/Saturation from the menu that appears to set it as an adjustment layer above the layers already created.


Hue/Saturation
Normal
☐ Colorize

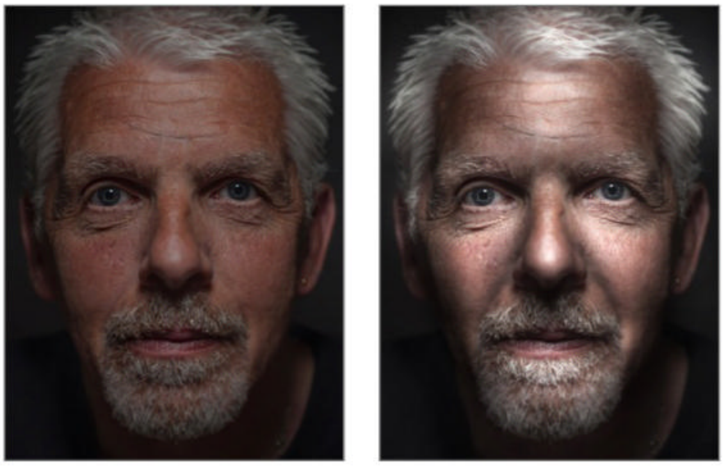
Channel: Master
Hue: 0
Saturation: -35
Lightness: 0

26 We wanted to reduce the saturation of the image a little. When you add an adjustment layer to the layer stack the properties panel for that layer will be displayed automatically. We used the Saturation slider to reduce saturation to about -35.

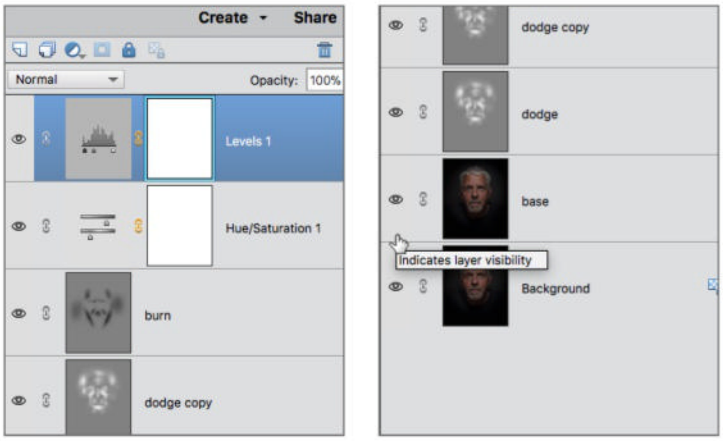

Levels
Auto
Output Levels:
Normal

Channel: RGB
0 0.86 215

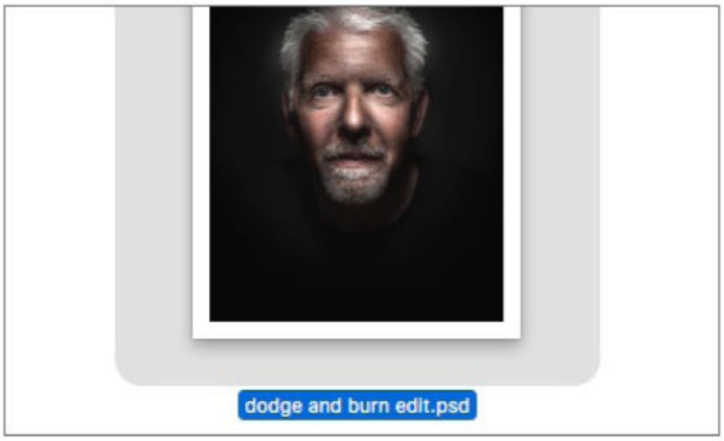
27 One additional tweak was to add a Levels adjustment and push the Highlights and Midtones sliders to the left; this helped boost contrast a little more and highlighted all the work already done with the Dodge and Burn Tools.



28 A side by side comparison now shows how much the image has been transformed with the use of targeted brightening of midtones and also selective darkening of certain areas to increase the overall contrast of the image that wasn't present in the original.

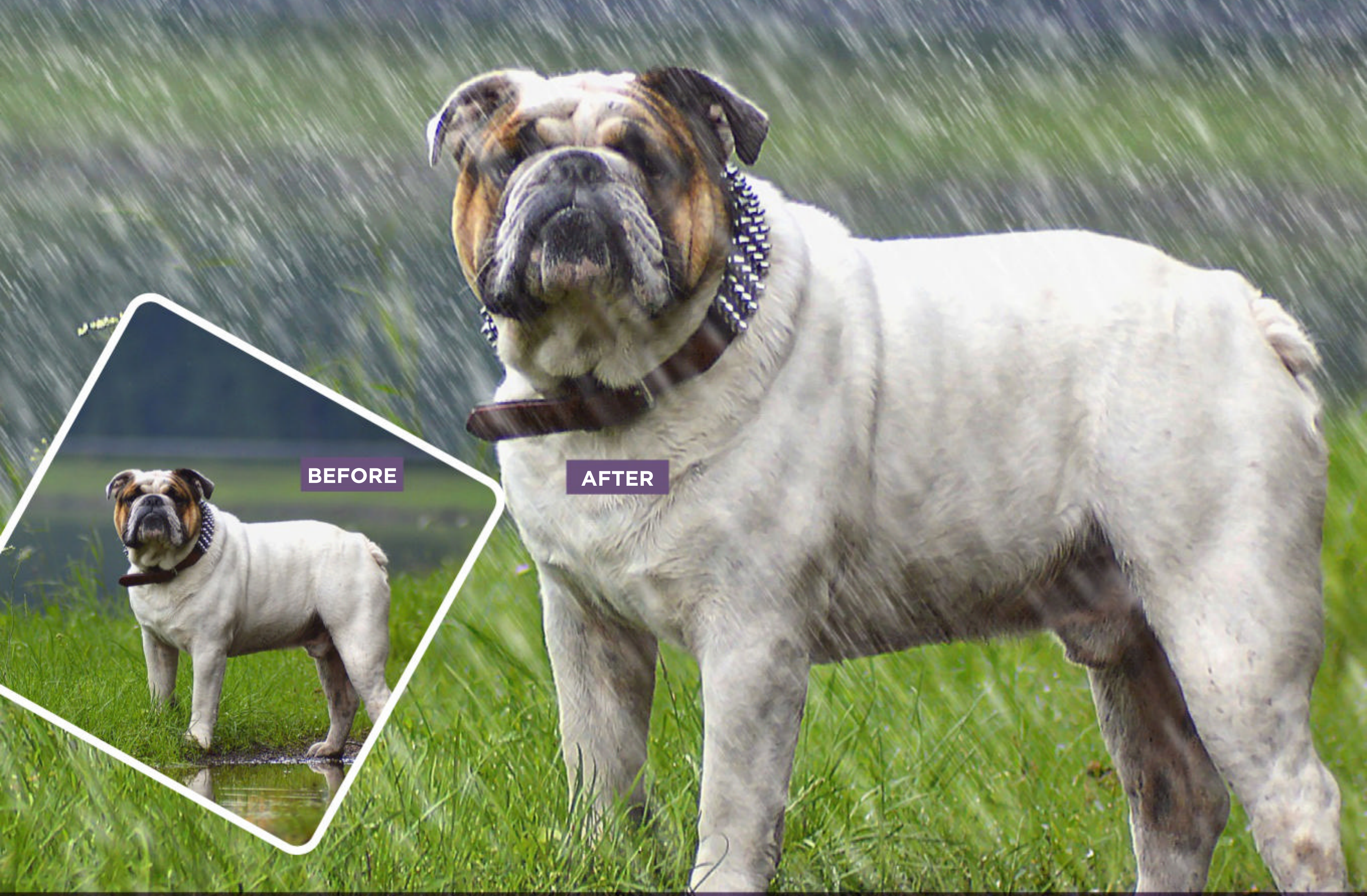

Create
Share
Normal
Opacity: 100%
Levels 1
Hue/Saturation 1
burn
dodge copy
dodge copy
dodge
base
Indicates layer visibility
Background

29 With that your Dodge and Burn project is completed. You have applied some very focussed brightness and contrast adjustments to bring out more detail and create a more dramatic looking image.

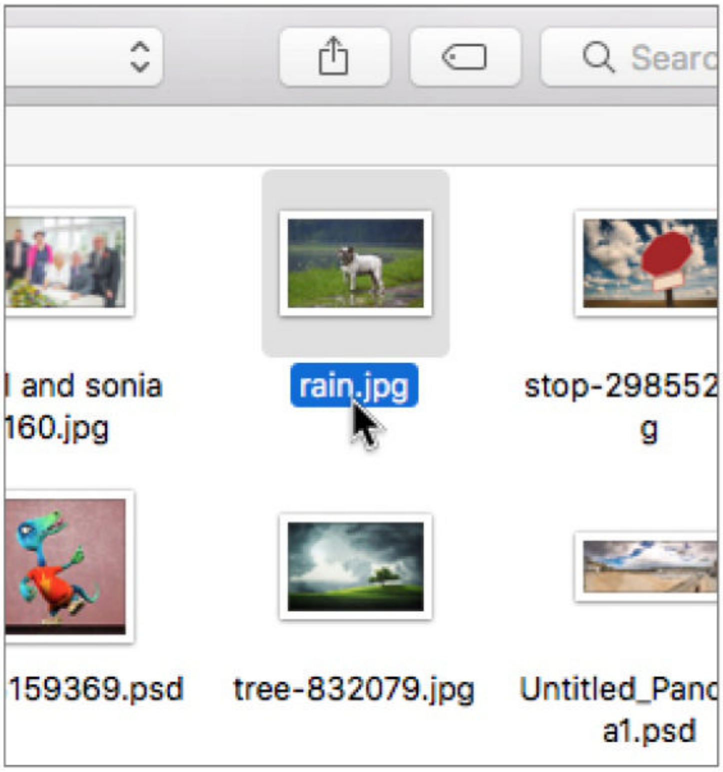

dodge and burn edit.psd

30 You can choose to flatten the image, by going to File > Save As (Shift + Cmd + S) to create a new file under a new name, or save the document in its layered form as a Photoshop compatible PSD file.

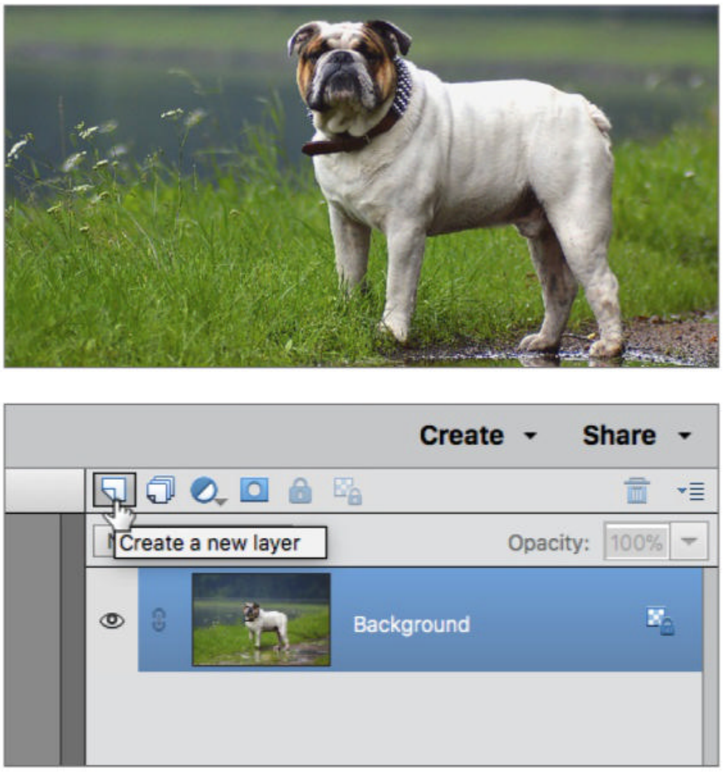
How to Add Rain to a Photo



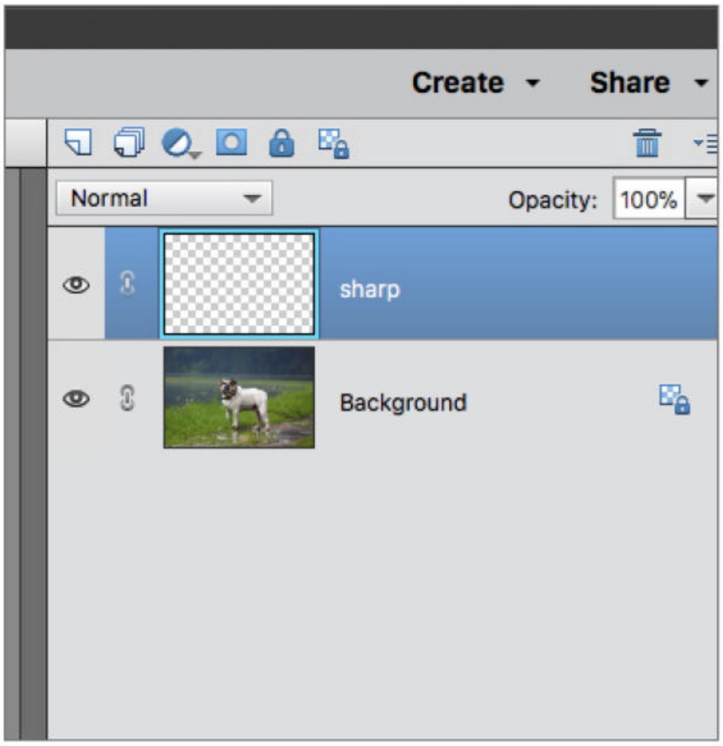
Rain is great, as long as you're not caught out in it without your umbrella. It is certainly a favourite of cinema to add a more brooding feel to a shot. If you've ever seen films like Seven and the Ridley Scott sci-fi classic Blade Runner, you can see that rain is treated almost like a character in its own right. In this tutorial we are going to show you how you can make your own rain and take your images to a different level. We have an example shot of a dog looking very unimpressed by being out in wet conditions. The photo was taken during a lull in the rain, but perhaps the rain can be started up again, to make the dog even more grumpy.


Searc
l and sonia
160.jpg
rain.jpg
stop-298552
g
159369.psd
tree-832079.jpg
Untitled_Panc
a1.psd

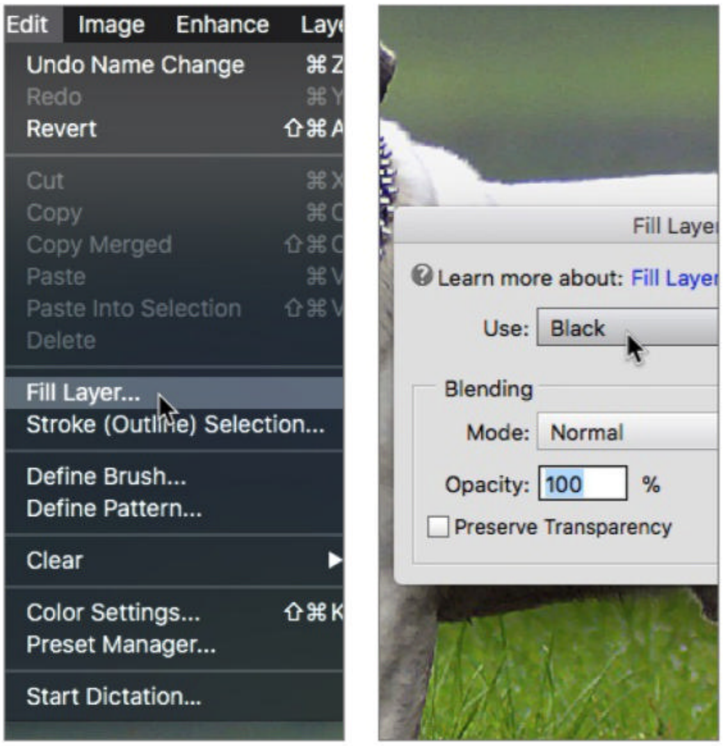
1 The process starts, as ever, by going to File > Open and navigating to where your image is kept. Highlight your image and press Open or double-click it to open it in Elements. Our example dog image opens up ready for a good downpour.


Create
Share
Create a new layer
Opacity:
100%
Background

2 You will be creating two layers of rain. One will contain smaller drops which will appear to be further from the viewer. The second layer will be much closer to the viewer and be blurred. To begin, go to the layer options panel and click on Create A New Layer.

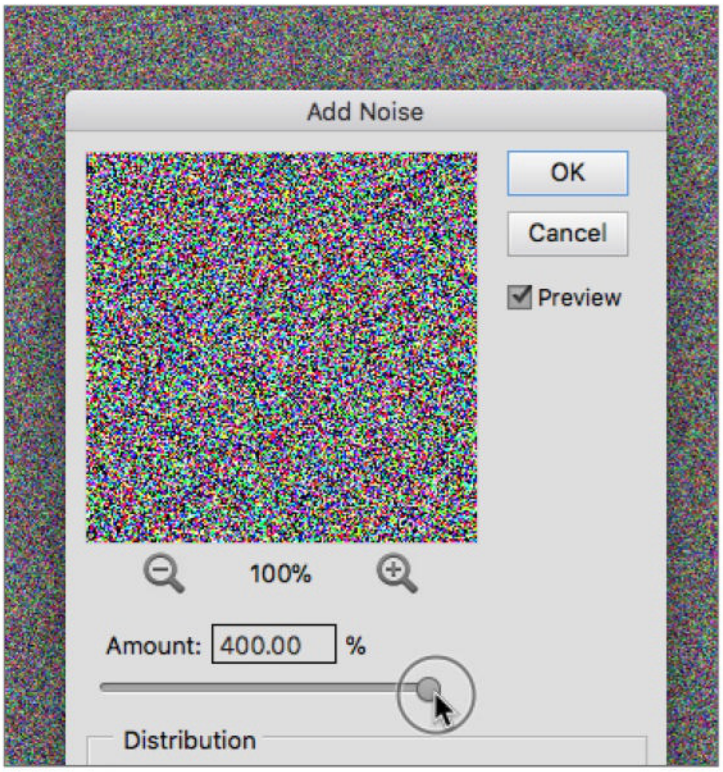

Create
Share
Normal
Opacity:
100%
sharp
Background

3 A new layer will be added above the main image on the 'Background' layer. Name this new layer 'sharp'. You can use this layer to add the first of the rain effects by creating small, sharp, drops. Make sure the 'sharp' layer is active.

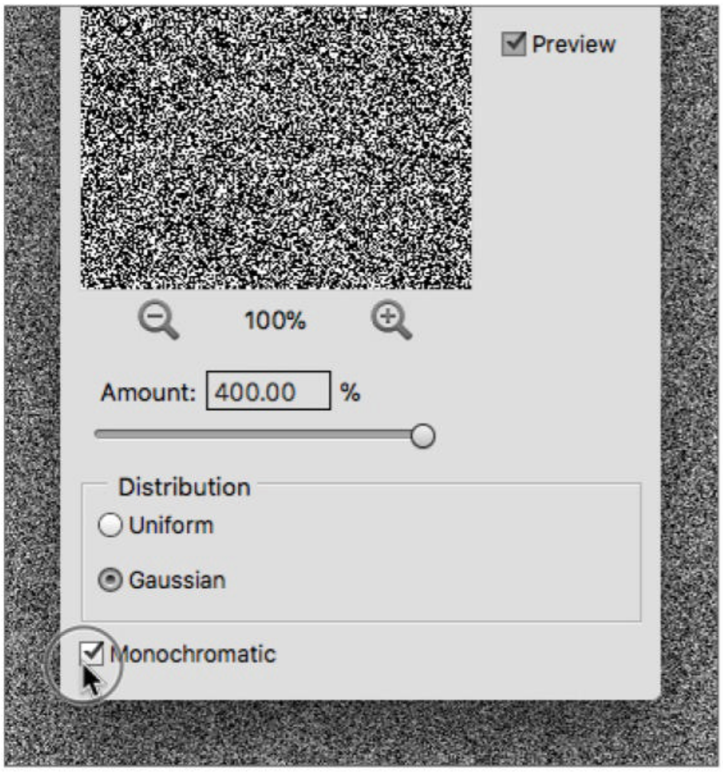

Edit
Image
Enhance
Laye
Undo Name Change
Redo
Revert
Cut
Copy
Copy Merged
Paste
Paste Into Selection
Delete
Fill Layer...
Stroke (Outline) Selection...
Define Brush...
Define Pattern...
Clear
Color Settings...
Preset Manager...
Start Dictation...
Fill Laye
Learn more about: Fill Laye
Blending

Use: Black
Mode: Normal
Opacity: 100 %
☐ Preserve Transparency

4 Go to Edit > Fill Layer to open the fill option panel. In the Use section, choose Black as the fill colour. Make sure Blending Mode is Normal, Opacity is 100% and that the Preserve Transparency box is unticked. The 'sharp' layer will be filled solid black, obscuring the dog for a moment.


Add Noise
OK
Cancel
☑ Preview
100%
Distribution

Amount: 400.00 %


☑ Preview
100%
Distribution

Amount: 400.00 %

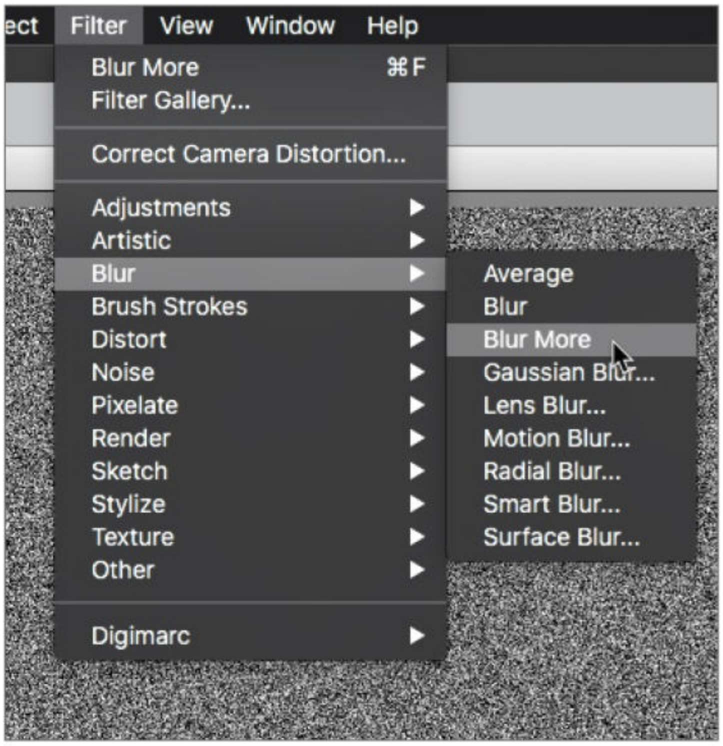
○ Uniform

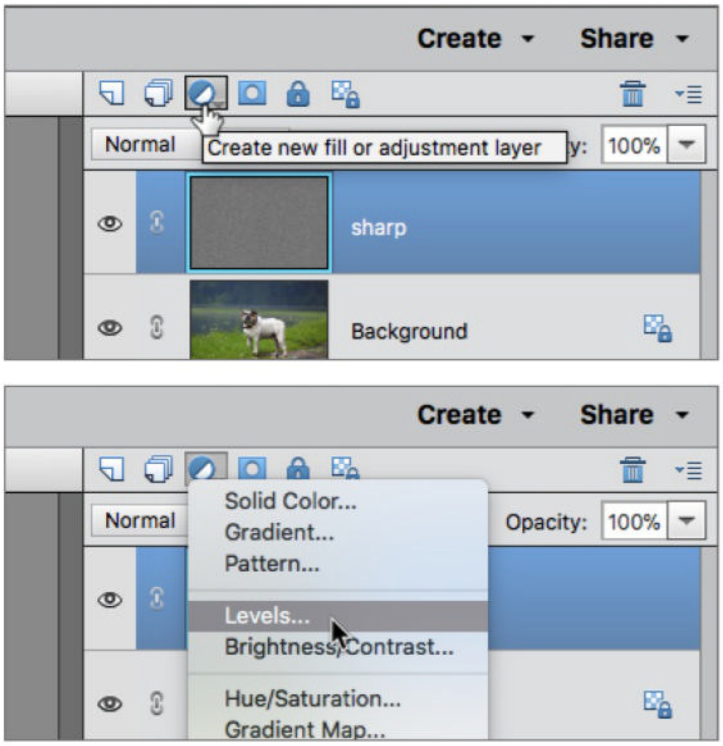
● Gaussian

☑ Monochromatic

5 Now you need to create some raindrops. Go to Filter > Noise > Add Noise to open the Add Noise panel. You have a couple of options to adjust to give you the correct kind of rain elements. First, you need to make the Amount 400%, which is the maximum Amount you can add.

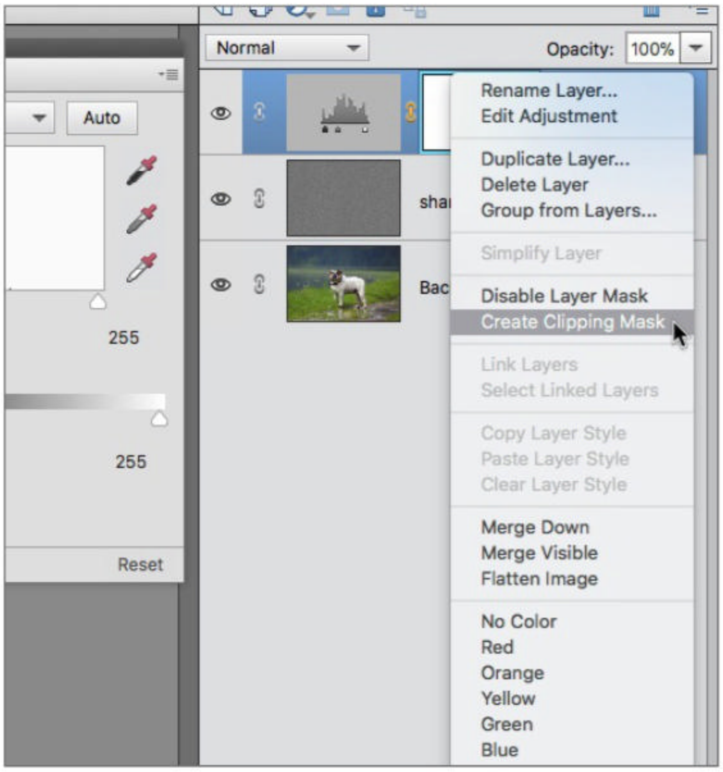
6 By default, the Distribution value is set at Uniform. You need something a bit more random, so click the Gaussian button instead. You might notice that the noise has a lot of colour in it. We need to remove that by checking the Monochromatic button at the bottom of the panel. Click OK to proceed.


ect
Filter
View
Window
Help
Blur More ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sketch
Stylize
Texture
Other
Digimarc
Average
Blur
Blur More
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Smart Blur...
Surface Blur...

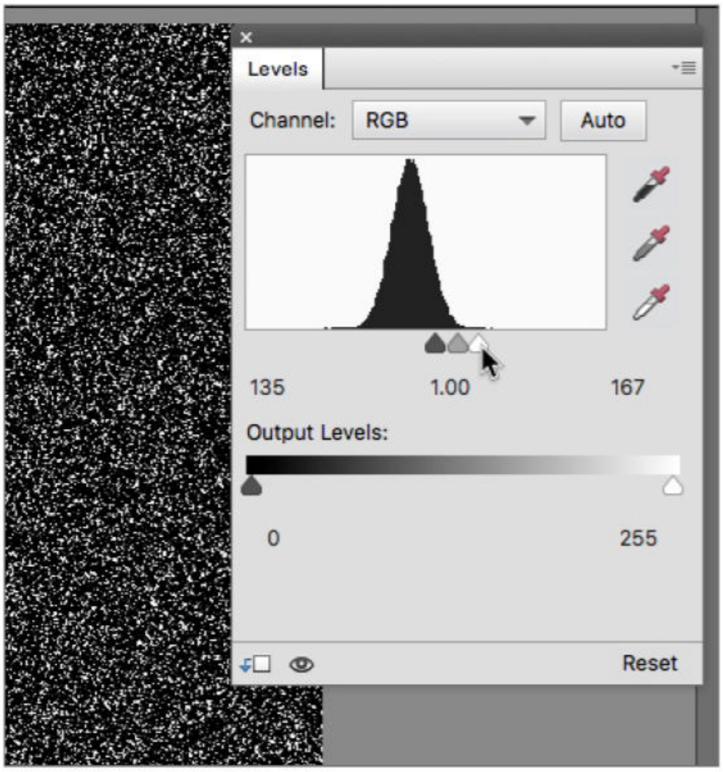

Create
Share
Normal
Create new fill or adjustment layer
y: 100%
sharp
Background
Create
Share
Normal
Solid Color...
Gradient...
Pattern...
Levels...
Brightness/Contrast...
Hue/Saturation...
Gradient Map...
Opacity: 100%

7 In order to create the rain particles, the noise on the 'sharp' layer needs to be blurred slightly. Go to Filter > Blur > Blur More. This adds a small, predefined amount of blur to the noise to soften it slightly.

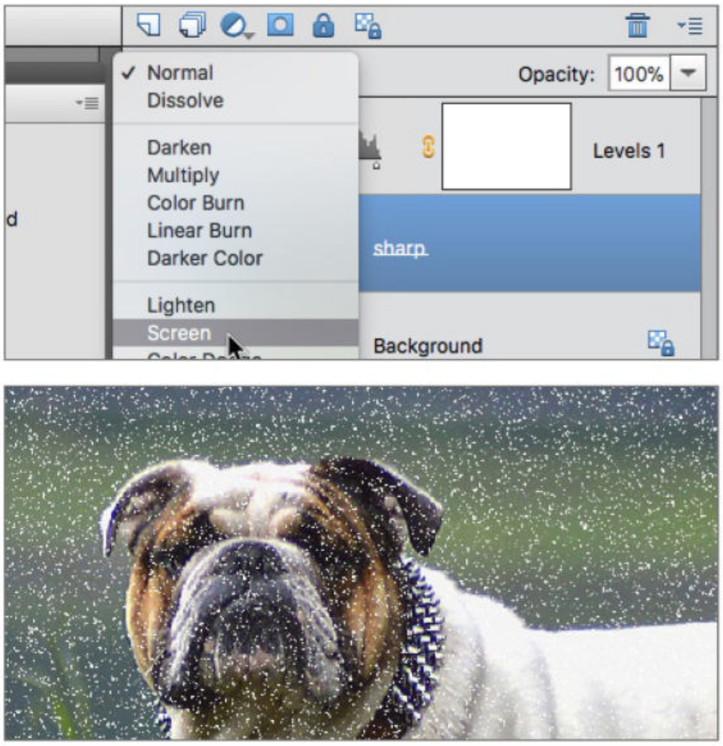
8 The noise doesn't look very much like rain at the moment but if you go to the layer options panel and click on the Create New Fill Or Adjustment Layer and select Levels, you can adjust the contrast to make something that looks more like individual drops.


Normal
Opacity: 100%
Auto
255
255
Reset
sha
Bac
Rename Layer...
Edit Adjustment
Duplicate Layer...
Delete Layer
Group from Layers...
Simplify Layer
Disable Layer Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style
Merge Down
Merge Visible
Flatten Image
No Color
Red
Orange
Yellow
Green
Blue

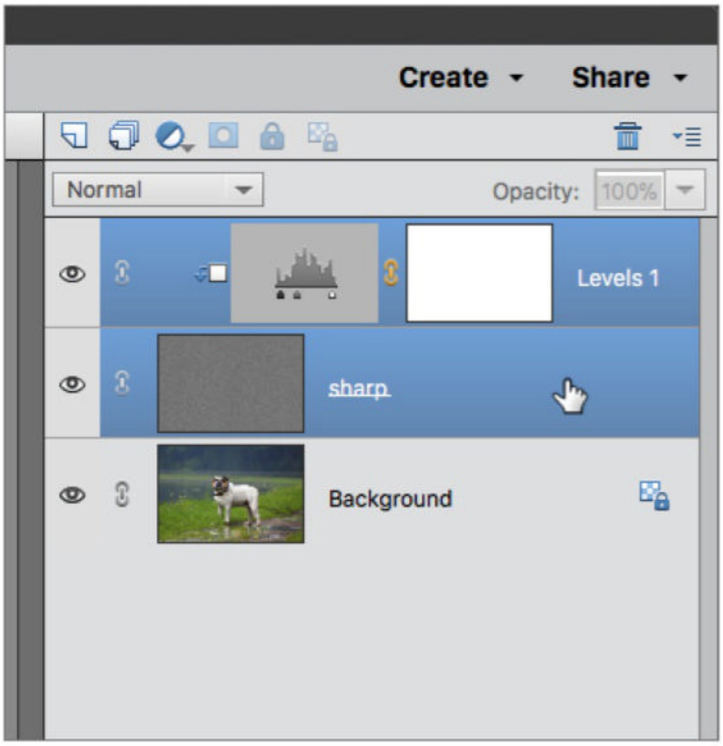
9 A 'Levels 1' adjustment layer will be added. To make sure the adjustment only affects the 'sharp' layer, right click 'levels 1' and choose Create Clipping Mask from the menu. This means the adjustment will only affect the layer below to which it is now clipped.


Levels
Channel: RGB
Auto
135
1.00
167
Output Levels:
0
255
Reset

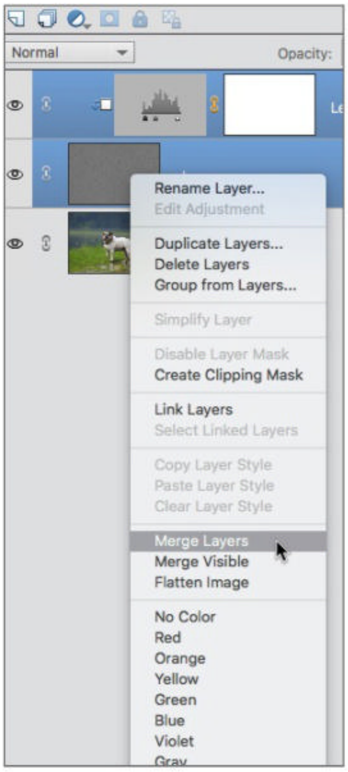
10 The Levels dialog panel will open when the layer is created. If you push the Shadows and Highlights sliders closer to each other, you will see the effect you're having on the noise in the 'sharp' layer. You need to adjust the sliders so the blurred noise separates out into small particles.

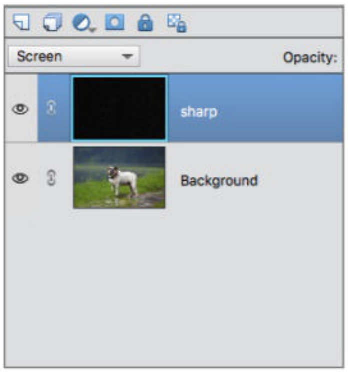

✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Opacity: 100%
Levels 1
sharp
Background

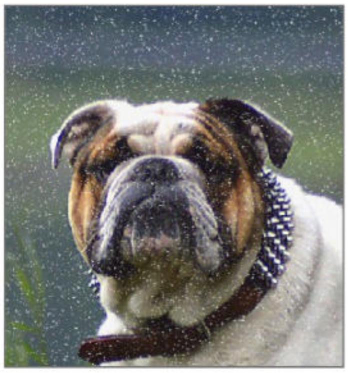
11 When you have the adjustment as you like it, click on the 'sharp' layer to make it active and then go to the Blend Mode options button and choose Screen as the blend. When you do this, only areas that are brighter than 50% grey will be seen in the image.


Create
Share
Normal
Opacity: 100%
Levels 1
sharp
Background

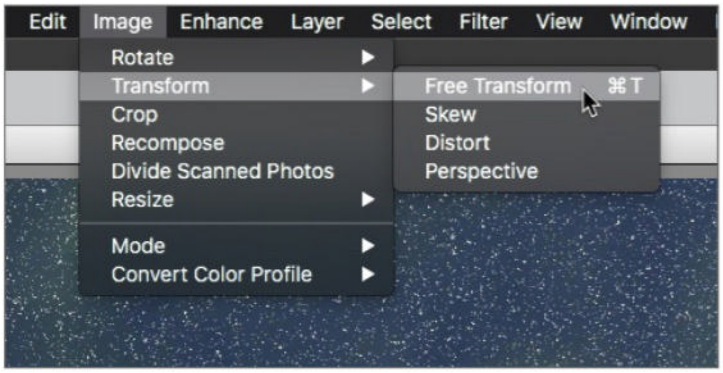
12 You can continue to make further adjustments to the levels and when you are ready, press the shift key and click both the 'Levels 1' layer and the 'sharp' layer in order to select them both at once. Both layers should be highlighted in blue.

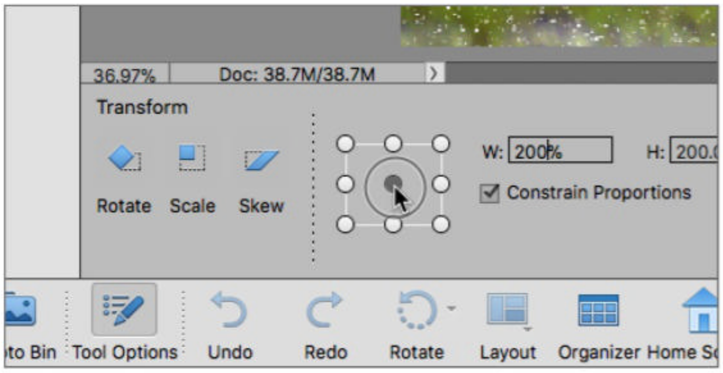

Normal
Opacity:
Rename Layer...
Edit Adjustment
Duplicate Layers...
Delete Layers
Group from Layers...
Simplify Layer
Disable Layer Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style
Merge Layers
Merge Visible
Flatten Image
No Color
Red
Orange
Yellow
Green
Blue
Violet
Gray


Screen
Opacity:
sharp
Background

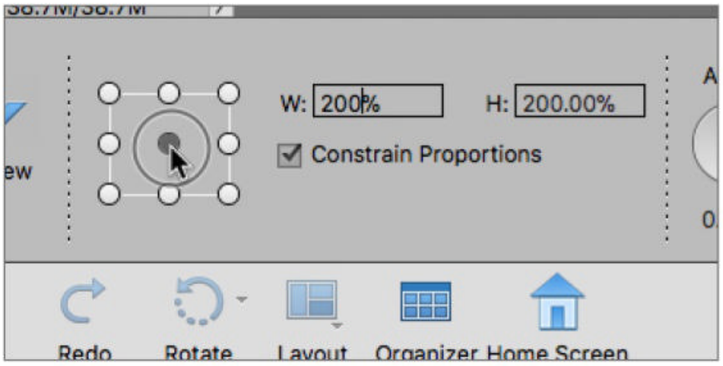


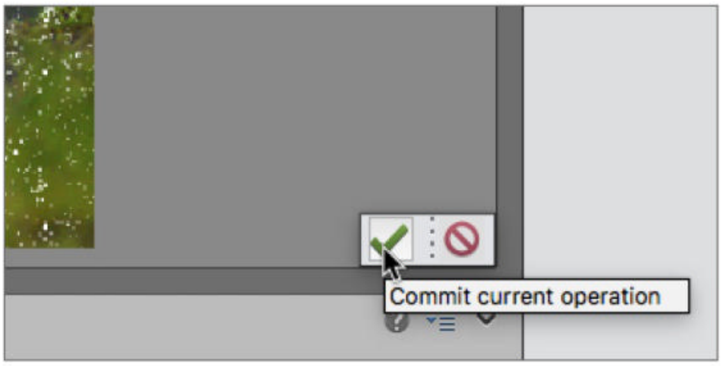
13 Right-click on these selected layers and choose Merge Layers from the menu to merge them into one layer. When combined, the layer will default back to a Normal Blend Mode so you will need to go back in and change that back to the Screen Blend Mode again.


Edit
Image
Enhance
Layer
Select
Filter
View
Window
Rotate
Transform
Crop
Recompose
Divide Scanned Photos
Resize
Mode
Convert Color Profile
Free Transform ⌘T
Skew
Distort
Perspective

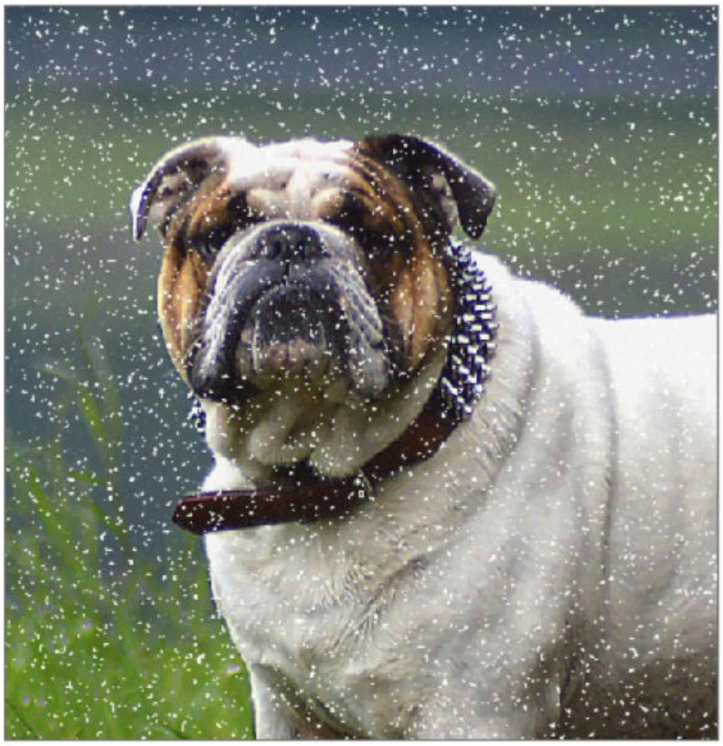

36.97%
Doc: 38.7M/38.7M
Transform
Rotate
Scale
Skew
W: 200%
H: 200.0
☑ Constrain Proportions
Tool Options
Undo
Redo
Rotate
Layout
Organizer
Home Sc

14 At the moment, the rain particles look a little small. You need to make them quite prominent so you can scale the contents of the 'sharp' layer. Go to Image > Transform > Free Transform (Cmd + T). This tool gives you various options for the scaling of the layer contents.

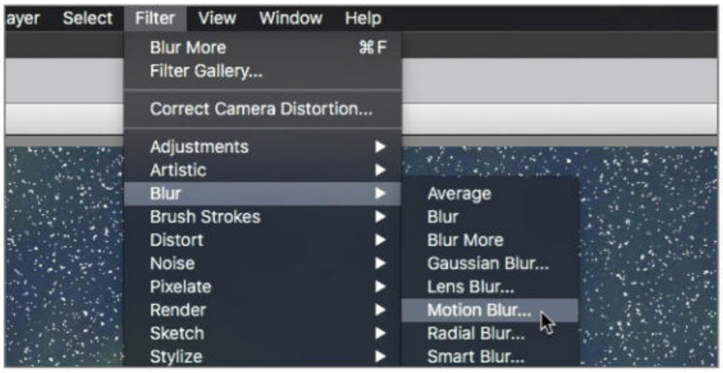

W: 200%
H: 200.00%
☑ Constrain Proportions
Redo
Rotate
Layout
Organizer
Home Screen

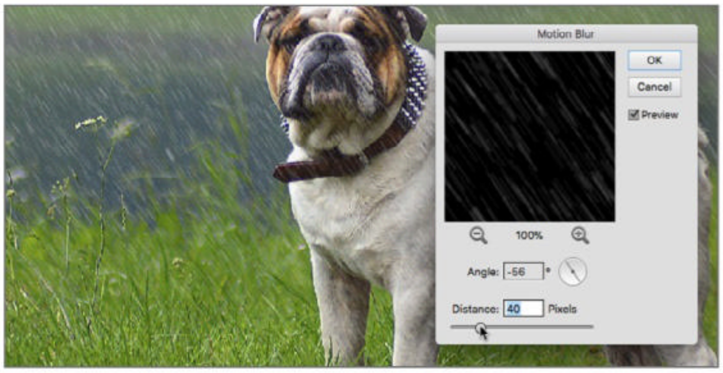

Commit current operation

15 In the tool options panel, you will see the transform options. You just want to be able to scale it from its centre. Make sure the centre point of the Reference Point Location is clicked and in the width and height boxes enter a value of 200%. Press the green tick to commit the changes.



16 This will scale the contents of the 'sharp' layer by 200%, making the raindrops much more visible. At the moment though, they look like they are frozen in place. You need to be able to add a little movement to suggest actual rainfall.

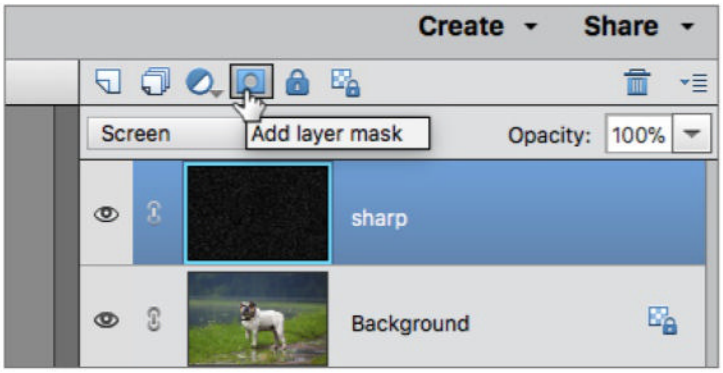

ayer
Select
Filter
View
Window
Help
Blur More ⌘F
Filter Gallery...
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sketch
Stylize
Average
Blur
Blur More
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Smart Blur...


Motion Blur
OK
Cancel
Preview
100%

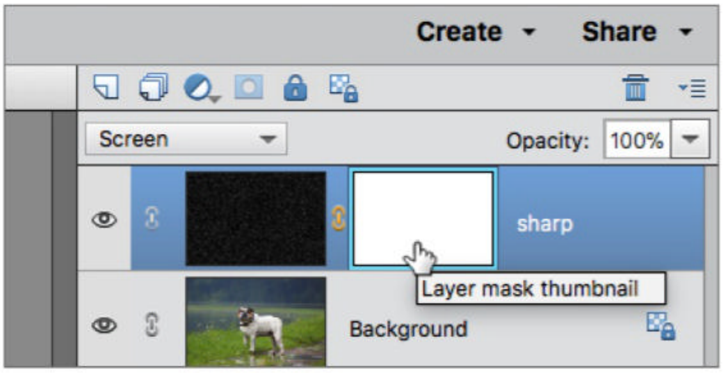
Angle: -56 °

Distance: 40 Pixels

17 Go to Filter > Blur > Motion Blur to call up the dialog panel. Rather than the rain falling vertically, make the Angle about -56° and the Distance about 40 pixels. Smaller numbers mean the rain looks quite light and larger numbers give the impression of heavy rain falling quickly. Click OK when ready.

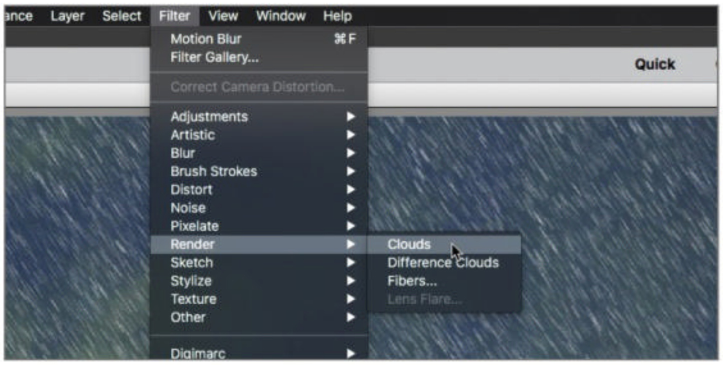

Create
Share
Add layer mask
Screen
sharp
Background

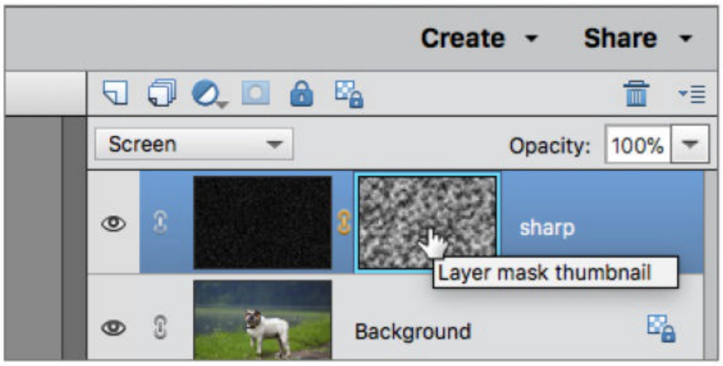
Opacity: 100%


Create
Share
Screen
sharp
Layer mask thumbnail
Background

Opacity: 100%

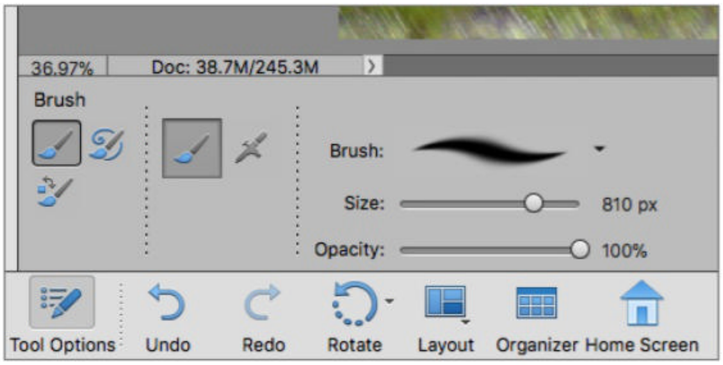
18 Keep the 'sharp' layer active and go to the layer options panel and choose Add Layer Mask to do just that. Click on the layer mask thumbnail (it will highlight with a blue border) and then go to Filter > Render > Clouds.


ance
Layer
Select
Filter
View
Window
Help
Motion Blur ⌘F
Filter Gallery...
Quick
Correct Camera Distortion...
Adjustments
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sketch
Stylize
Texture
Other
Digimarc
Clouds
Difference Clouds
Fibers...
Lens Flare...


Create
Share
Screen
sharp
Layer mask thumbnail
Background

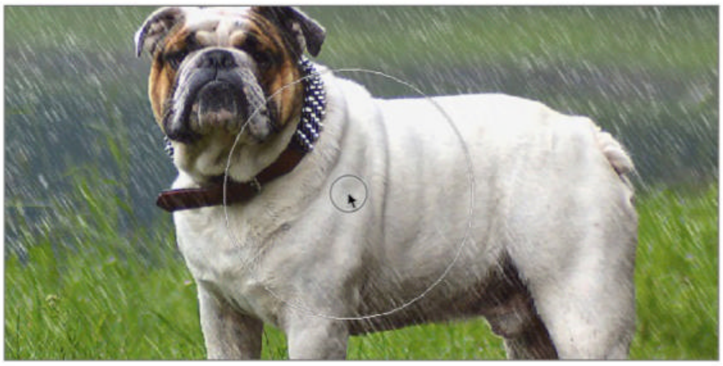
Opacity: 100%

19 A mottled cloud-like pattern will be added to the layer mask. It is randomly comprised of black and white clouds. This random mask makes the rain appear a little more random too, since various areas are being concealed or revealed in differing intensities.

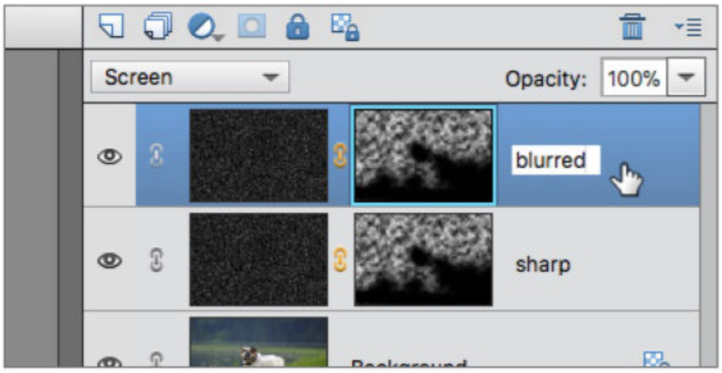

36.97%
Doc: 38.7M/245.3M
Brush
Brush:
Tool Options
Undo
Redo
Rotate
Layout
Organizer
Home Screen

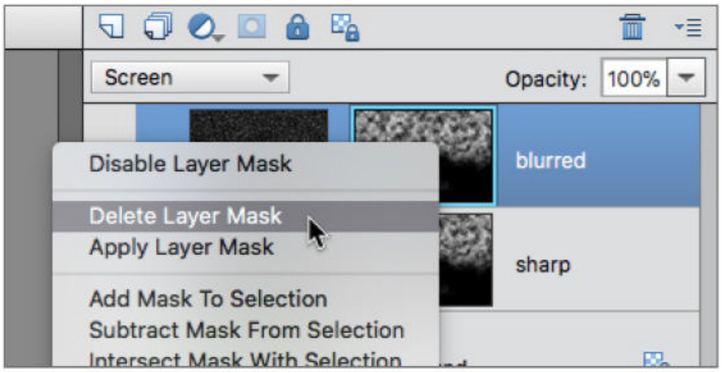
Size: 810 px

Opacity: 100%

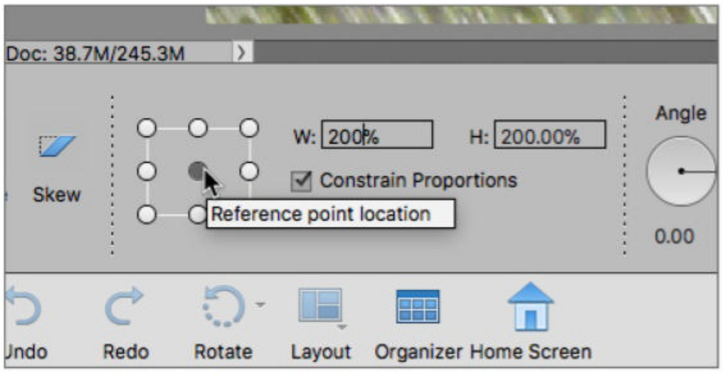


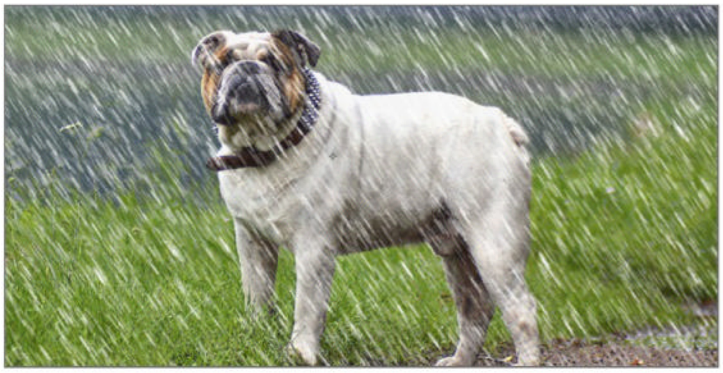
20 Keep the layer mask active and go to the toolbar and chose the Brush Tool (B). Set the foreground colour to black and the Size to about 800 pixels. Start to paint black on the layer mask over the dog and the immediate foreground to give the illusion that the rain is behind the dog.


Screen
Opacity: 100%
blurred
sharp
Background

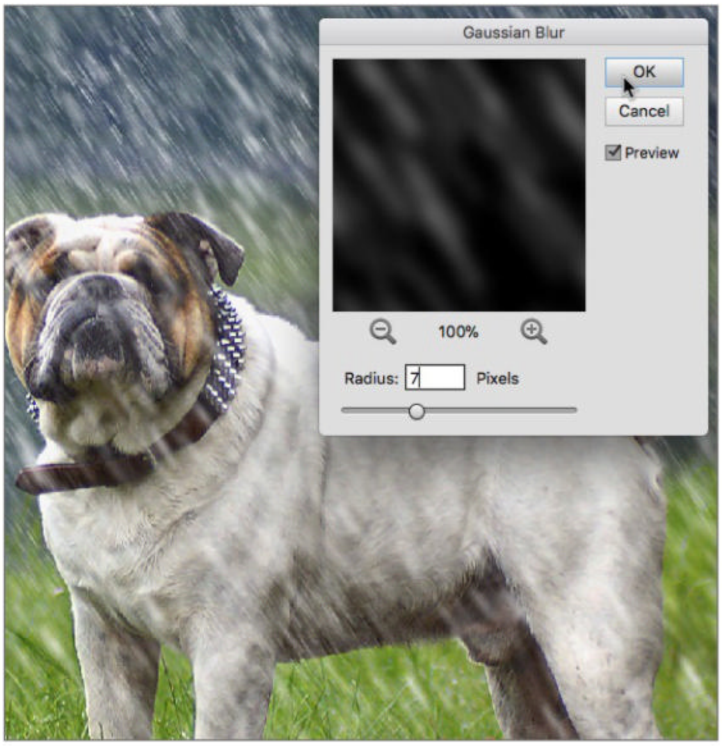

Screen
Opacity: 100%
blurred
sharp
Disable Layer Mask
Delete Layer Mask
Apply Layer Mask
Add Mask To Selection
Subtract Mask From Selection
Intersect Mask With Selection

21 Now, you need the blurred rain for the foreground. With the 'sharp' layer active press Cmd + J to create a duplicate of that layer. Rename it 'blurred'. Right-click the layer mask and choose Delete Layer Mask as you won't need it for this layer.

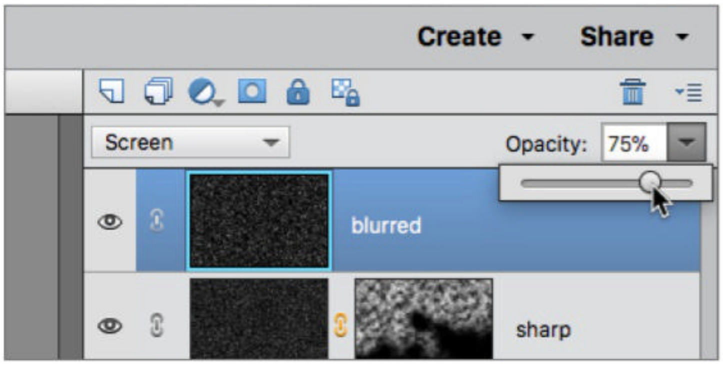

Doc: 38.7M/245.3M
Skew
W: 200%
H: 200.00%
Constrain Proportions
Reference point location
Angle
0.00
Undo
Redo
Rotate
Layout
Organizer
Home Screen

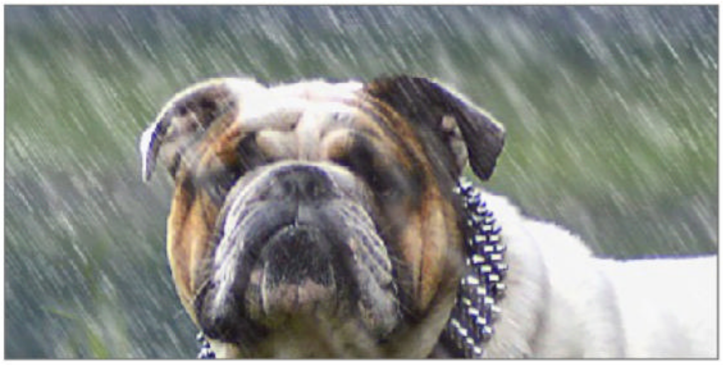


22 Since this layer will need to appear even closer to the viewer, it needs to be scaled. Use the method you used with the first layer ands scale it another 200% from its centre and press the green tick to commit those changes when ready.

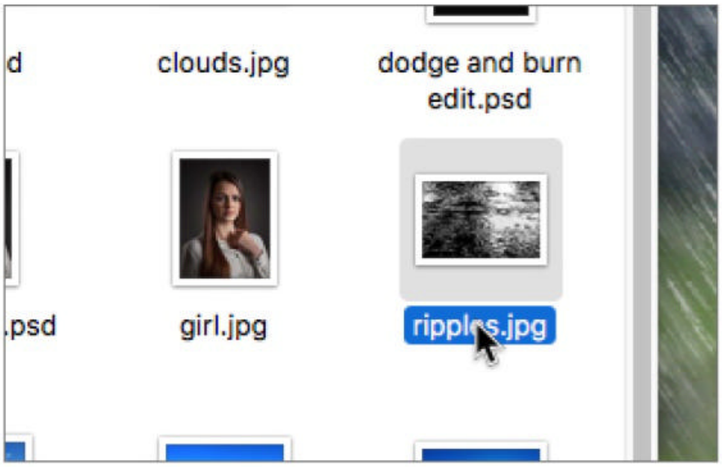

Gaussian Blur
OK
Cancel
Preview
100%
Radius: 7 Pixels

23 Make sure the 'blurred' layer is now active and go to Filter > Blur > Gaussian Blur to open the blur panel. You want to make the foreground rain look blurred like it is very close to the camera. Entering a Radius of about 7 pixels will blur just enough to create a sense of depth.

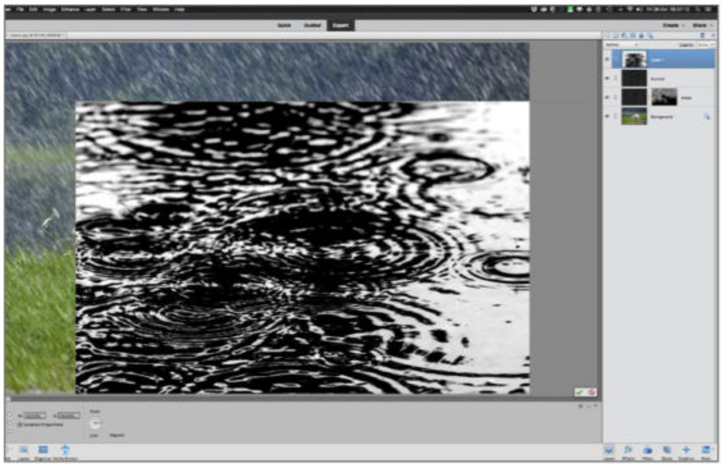

Create
Share
Screen
Opacity: 75%
blurred
sharp



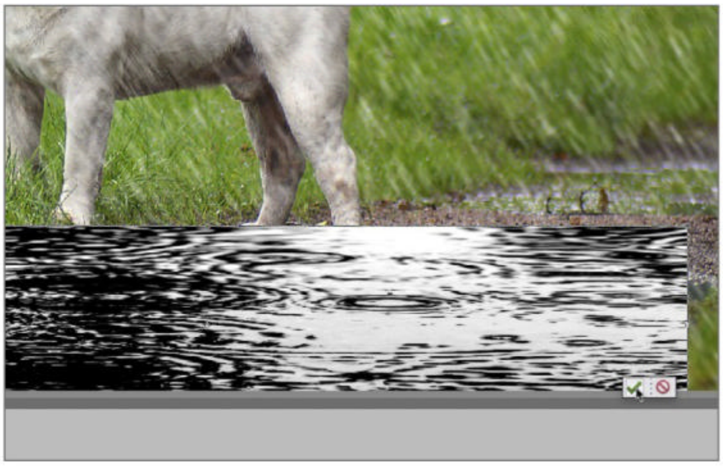
24 If the foreground rain looks a little too intrusive, you can always go to the Opacity slider and make its opacity about 75% to lessen its visual impact. Now the dog really looks like he has something to be grumpy about. You could call that done but there's one little extra thing to do.


d
clouds.jpg
dodge and burn edit.psd
.psd
girl.jpg
ripples.jpg

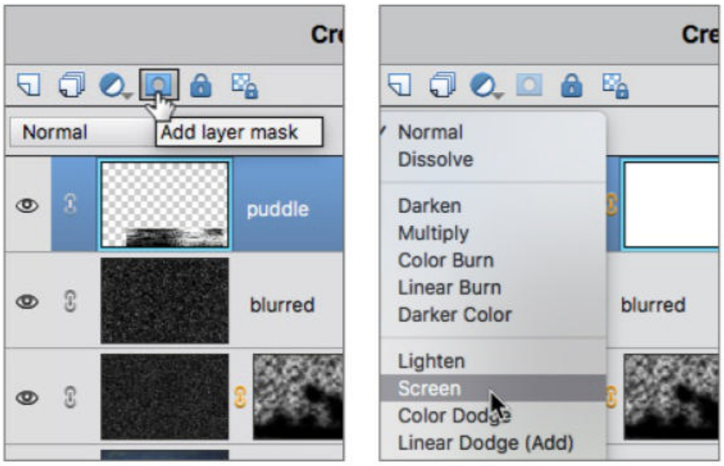
25 We wanted to make the puddle directly under the dog look a little more like there was rain falling in it and used another image to help with that. After going to File > Open, we navigated to where a puddle image with ripples was stored and opened it in a document of its own.



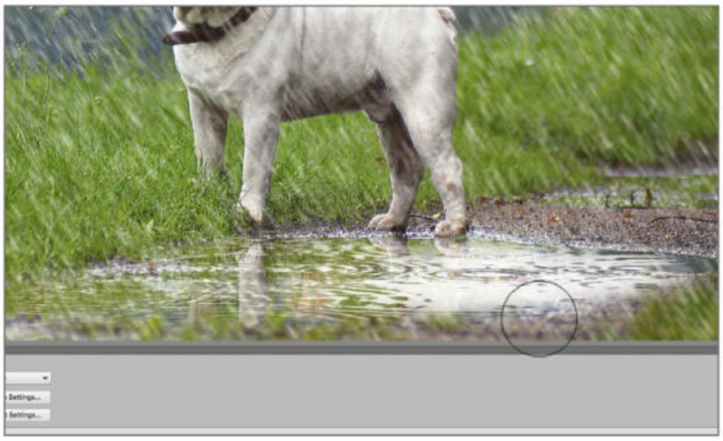
26 Press Cmd + A to select all pixels of the ripples image and then press Cmd + C to copy it. Then go back to the main document and press Cmd + V to paste the copied pixels onto a new layer of its own.



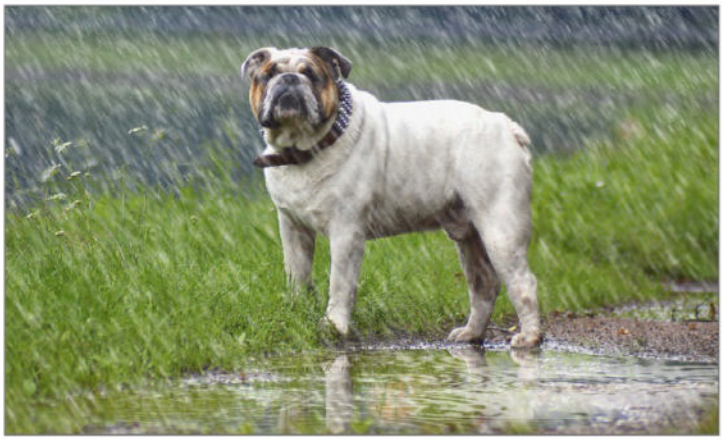
27 You can press Cmd + T to use the Free Transform Tool to drag the puddles image control point around to make it fit over the puddle beneath the dog. You can compress the image vertically to help match the ripples to the perspective of the main image. Press the green tick to commit the changes.


Cr
Normal
Add layer mask
puddle
blurred
Cre
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
blurred

28 At the moment the ripples of the second puddle image look very out of place. Go to the layer options panel and click Add Layer Mask to add a mask to the puddle image. Now go to the Blend Mode button and choose Screen from the menu. This blends the rippled puddle image into the layers below.


Settings...
Settings...

29 You can rename this new layer 'puddle'. Make sure the layer mask is active. Choose a large soft black brush and start to paint out areas where the rippled puddle should not be seen. The end result of the masking should look like the example shown.



30 If this additional effect looks a little too much for the image, you can always reduce the Opacity setting to about 70%. Now the grumpy dog looks like he has been caught in the middle of a downpour and probably wants to get home to a nice warm fire.

Glossary

For your reference, we have listed many of the terms you'll encounter as you become more experienced with photo editing.

Active layer
The layer currently selected in the Layers panel.

Adjustment layer
A layer that lets you apply colour and tonal adjustments to your image without permanently changing pixel values. Use adjustment layers to experiment with colour and colour tones. You can think of an adjustment layer as a veil through which the underlying layers are seen.

Adobe Bridge
Bridge is a browser application produced by Adobe Systems as part of the Creative Suite and is usually installed alongside Photoshop. Its main function is as the file management hub of the Creative Suite. It can be used to open, manage, rate and rename files as well as edit their metadata.

Adobe RGB
The RGB colour space profile by Adobe Systems, Incorporated. It provides a large gamut of colours.

Aliasing
The jagged effect seen at the edges of diagonal lines, arcs and so on, caused by pixels lining up in a sawtooth pattern.

Alpha channels
These are masks which let you manipulate, isolate and protect specific parts of your images.

Anti-aliasing
The smoothing of jagged edges in digital images by averaging the colours of the pixels at a boundary.

Artefact
Any unexpected and undesired change to a digital image caused by incorrect settings or faulty processing. Examples include blooming, moire, sharpening and noise.

Aspect ratio
The ratio of an image's width to its height. It is used to determine how an image fits on a page or monitor.

Background layer
The bottommost layer in an image, usually containing the image data. The Background layer is always locked. If you want to change its stacking order, blending mode or opacity, you must first convert it to a regular layer.

Backlight
Light coming from a source behind the photographed subject.

Batch processing
Performing one or more automated tasks to a selected group of files at the same time.

Bit depth
The number of colours used to represent a pixel in an image. A 1-bit image is black and white, an 8-bit image can have 256 colours or shades of grey and a 16-bit image can have 65,536 colours.

Bitmap image
An image consisting of rows and columns of pixels in computer memory; also called a raster image. Bitmap file formats include BMP, GIF, JPEG, PSD, PICT and TIFF.

Bits per channel
Determines how many tones each colour channel can contain.

Black Point
In image editing, the black point is a tonal adjustment that sets the point at which the deepest shadow detail in the histogram is clipped to black.

Blending mode
A feature that controls how pixels in an image are affected by a painting or editing tool. The blend colour is applied to the base colour to produce a new colour, the result colour. When applied to layers, a blending mode determines how the pixels in a layer blend with pixels in layers beneath it.

Brush preset
A brush with preset settings for size, thickness and so on. Photoshop includes several brush presets for you to choose from and you can create a large number of your own presets as well.

Burning
The selective darkening of part of an image.

Camera raw format
A format describing data exactly as it is captured by a camera sensor, with no in-camera processing applied.

Canvas
The workspace around an existing image, within the image window. Layer data may lie outside the canvas but it will be clipped to the canvas when the image is flattened. You can change the size and colour of the canvas.

Channel
A term for describing the colour data in an image. A black and white greyscale image has one channel, an RGB image has three and a CMYK image has four. Ordinarily, a channel describes either red, green or blue, which are blended to create all colours.

Clarity
Found in Adobe Camera Raw. It behaves like an intelligent version of Contrast and only alters contrast within the middle tones of your image.

Clipboard
The temporary holding area for data stored with the Cut or Copy commands.

Clipping
The loss of either highlight or shadow details when tone information is forced to pure white or black.

Clone
To paint with the Clone Stamp tool. You must set a sampling point on the active layer before you paint with the Clone Stamp tool.

CMYK
Cyan, magenta, yellow and black are the inks most printers use to produce colour images. Photoshop includes full support for CMYK mode.

Colour cast
An unwanted or unexpected colour shift in a photo. For example, a photo taken indoors without a camera flash may have too much yellow.

Colour channels
The component colours from which all colours in an image are created. Usually refers to red, green and blue (RGB).

Colour depth
Measures how much colour information is available to display or print each pixel in an image. Greater colour depth means more available colours and more accurate colour representation in the digital image.

Colour management
A system used to achieve consistent colour as an image travels from one device to another; for example, from camera to computer or computer to printer.

Colour temperature
The degree of heat, in degrees Kelvin, that an object would have to absorb before it glowed in a certain colour. Each colour is associated with a colour temperature, as are various kinds of light.

Compression
A technique that reduces the file size of bitmap images.

Cropping
Trimming a portion of an image to improve its composition or to create a frame around it.

Dithering
The approximation of an unavailable colour through the use of two or more available colours.

DNG (Digital Negative)
An open standard file format developed by Adobe Systems that provides an alternative to proprietary camera raw files.

Dodging
The selective lightening of any part of an image.

Dots per inch (dpi)
A measure of printer resolution. High dpi settings produce prints with fine detail. Used for monitors too.

Duotone
A two colour greyscale file that uses two custom inks.

EPS
Encapsulated PostScript. A file format used to save images that will be used in illustration and page layout programs.

EXIF
Exchangeable Image File Format. A standard for simplifying the exchange of data between cameras and software. The data may include camera model, date and time the photo was taken, camera settings, shutter speed and so on.

Exposure
A measure of the amount of light in which a photo was taken. Underexposed digital photos are too dark, overexposed ones, too light.

Feathering
The softening of an edge of a selection.

File Format
The structure of how information is encoded in a computer file. File formats are designed to store specific types of information, such as JPEG and TIFF for image or raster data, AI for vector data and PDF for document exchange.

Fill layer
A type of layer that contains a solid colour, a pattern or a gradient as an interchangeable attribute.

Filters
Use filters to clean up or retouch your photos and apply special art effects that give your image a different appearance

Flattening
Merging of all visible layers into the Background layer to reduce file size.

Font
A set of letters, numbers

Gamut
The range of colour that a device can reproduce.

Gaussian blur
A softening effect applied through

a bell-shaped distribution of tones and colours.

Gradient
Any of several methods for achieving a smooth transition between two adjacent colours, which also include black and white.

Greyscale
A single channel image that includes only black, white and shades of grey. Depending on the bit depth, greyscale images can reproduce a number of shades of grey.

Halftone
A monochrome image made up of variably sized dots simulating the shades of grey in a photograph. It is used for reproducing photographs on PostScript printers and printing presses.

HDR (High Dynamic Range)
A process that combines multiple exposure variations of an image to achieve a dynamic range exceeding that of a single exposure.

Highlight and shadow
The lightest and darkest colours in an image.

Histogram
A bar chart showing the distribution of the pixel values in a digital image. The horizontal axis represents levels from 0 (darkest) to lightest (255) and the vertical axis represents the numbers of pixels at each level.

Hue
The colour reflected from or transmitted through an object. In common use, hue is the property that allows a colour to be distinguished as red, blue, yellow and so on.

ICC
International Colour Consortium. ICC device profiles are the industry standard for reproducing colours accurately across devices such as scanners, monitors and printers.

Image cache
A section of hard disk space used as virtual memory. The image cache speeds the on-screen redraw of high-resolution images.

Image mode
The colour mode of an image, such as Greyscale or RGB.

Indexed colour
A colour that is rendered by using a pixel value as an index to a panel of 256 or fewer colours.

JPEG
Joint Photographic Experts Group. A committee of experts that develop algorithms for compressing computer image files. Can be any graphic file to which a JPEG algorithm is applied. JPEG is the format generally used to share photographs over the web.

JPEG compression
A lossy compression technique that reduces image data and file size.

Layer
A mechanism for overlaying and combining multiple images. Layers are like transparent sheets of glass that you can stack and rearrange. In addition to ordinary image layers, there are special kinds of layers.

Layer group
A collection of layers saved with a Photoshop image.

Layer mask
A protected area in an adjustment layer. Areas below the mask cannot be edited.

Levels
Functionality for adjusting colour and tone. With a Levels adjustment, you can set shadow and highlight values to use a full tonal range, adjust middle tones only, correct colour casts, and so on.

Locked layer
A layer in the Layers panel that has the lock icon applied. No changes can be made to a locked layer. A Background layer is always locked.

Megapixel
A term used to describe digital camera resolution, 1 megapixel equals one million pixels.

Midtone
An area that falls between the brightest highlight and the darkest shadow.

Moire
A wavy striped pattern in an image, resembling the pattern of watered silk. Moire can be an artefact caused by a camera's inability to capture the detail in an image.

Noise
An artefact caused by interference or camera error. Noise is often seen as stray pixels of unexpected colour or a generally "grainy" appearance. Certain compression techniques can amplify noise.

Opacity
The amount something blocks light. You can change the opacity of layers, filters and effects so that more (or less) of the underlying image shows through.

Overexposure
An overexposed image results from too much light being allowed to fall onto the camera sensor.

Panorama
A broad view of a subject, usually a landscape, made by overlapping individual shots as they are taken and then merging them to form one wide image.

Perspective
The angle or level from which a photograph is taken, the camera-eye view.

Pixel
The basic, rectangular unit of data that a digital image consists of. The edges of pixels can produce a sawtooth pattern unless anti-aliasing is used.

Pixel dimensions
The number of pixels along the width and height of an image. This is a measure of the amount of image data in the photo, not its physical size when printed or displayed on a monitor.

Pixels per inch (ppi)
A measure of image resolution stored in a camera or computer file. High ppi settings produce photographs with fine detail and large file size.

Plug-in
A software application or module that provides extended and specific functionality from within a larger host application.

PostScript
A language by Adobe that describes the appearance of text, graphic shapes and sampled images on printed or displayed pages.

Preset
A preset is an action that can be applied to an image or group of images. You save a group of editing settings such as colour balance, brightness, contrast and saturation, which can then be applied to your selected photos.

PSD
The native uncompressed file format of Adobe Photoshop and Photoshop Elements, based on the TIFF standard.

Quick mask
A mask channel created in Quick Mask mode in Photoshop

Raw Files
A Raw file is the unprocessed data captured by a digital camera sensor. In most cases, cameras write Raw files using a proprietary file format. Raw files give the photographer the advantage of managing image processing during post-production rather than letting the camera make the processing decisions, as happens when shooting in JPEG format.

Red eye
The reflection of the camera flash from the retina of a photographed subject, resulting in a red dot in the subject's eye. You can eliminate it automatically when you import images or by using the Red Eye Removal tool.

Resample
To change the resolution of an image by changing its pixel dimensions. Downsampling decreases the number of pixels and upsampling increases the number of pixels.

Resolution
A measure of the clarity and sharpness of an image. In digital images, it is measured in pixels per inch.

RGB
A model for representing colours on a computer display. Red, green, and blue (RGB) are combined in different proportions to represent any colour.

Rule of Thirds
If you divide an image into three equal sections both vertically and horizontally, where the lines intersect is commonly regarded as good placement for the subjects in your photos.

Sample
To select a colour with the eyedropper in order to use it with a drawing or painting tool.

Saturation
The purity, or strength, of a colour. A fully saturated colour contains no grey at all.

Selection
A part of an image selected for manipulation of any kind, duplication in a layer, colour correction, deletion, rotation and so on.

Shadow Detail
Refers to the amount of detail that can be seen in the darkest areas of a photograph.

Sharpening
In photo-editing programs, any functionality that enhances the details at the edges of photographed objects and people.

Skewing
Deviation of the content of an image from a vertical or horizontal axis. Skewing can be a camera effect or an intentionally applied effect.

Smoothing
A technique for averaging the values of neighbouring pixels to reduce contrast and create a soft, blurry effect.

Split Toning
This option lets you alter the colour of the shadow and highlight areas of your images. For example, you can add a blue colour cast to the darkest areas of your photo but make the brightest areas of the same image more orange.

Stroke
An outline round an image or part of an image, or the characteristics of the lines created with one of the painting or drawing tools, especially brushes.

Swatches
Preset colours that you can choose from in the Colour Swatches panel.

Thumbnail Image
A small, low resolution image preview used on the web to link to a high resolution version of the file.

TIFF
Tagged Image File Format. A digital image format widely used for images that are to be printed or published. TIFF images can be compressed losslessly.

Transform
To scale, shrink, enlarge, skew, distort, rotate or change the perspective of a layer, selection or shape.

Transparency
In digital photography, the functionality that supports transparent areas in an image or image layer. Certain image formats do not support transparency.

Underexposure
An underexposed image results from too little light being allowed to fall onto the camera sensor.

Unsharp mask
A technique that sharpens details in an image by increasing the contrast between light and dark areas. The name originates from traditional photography, where contrast is increased by adding a slightly blurred negative over the original.

Vibrance
Vibrance is a form of intelligent Saturation. As you increase the Vibrance in an image, only the middle tones of your image are altered first.

Vignetting
An effect where the edges of an image fade out.

Warping
A distortion of an image, often text, to conform to a variety of shapes. For instance, a line of text can be warped in the shape of an arc or wave.

White balance
A function that compensates for the different rendering of identical colours under different sources of light: incandescent, fluorescent, sunlight and so on.

White point
A reference point used to represent white. This reference point is used to calculate all other colours in the image.

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